



and *Colas Bank* Dec 10 1850





y

y

y

L





THE EASY INSTRUCTOR;

O R,

A NEW METHOD OF TEACHING

Sacred Harmony.

CONTAINING,

- I. THE RUDIMENTS OF MUSIC on an improved Plan, wherein the Naming and Timing of the Notes are familiarized to the weakest Capacity.
- II. A choice Collection of PSALM TUNES and ANTHEMS, from the most celebrated Authors, with a number composed in Europe and America, entirely new. *United States* All the Metres sung in the different Churches in the United States.

Published for the Use of SINGING SOCIETIES in general, but more particularly for those who have not the advantage of an INSTRUCTOR.

BY WILLIAM LITTLE AND WILLIAM SMITH.

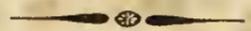
PRINTED, TYPOGRAPHICALLY, AT ALBANY,

BY WEBSTERS & SKINNERS AND DANIEL STEELE, (Proprietors of the Copy-Right,)

And sold at their respective Book-Stores, at the corner of State and Pearl-Streets, and a few doors south of the Old City-Hall, in Court-Street; by T. & J. SWORDS, and EVERET DUYCKINCK *New-York*; W. J. M'CARTEE, *Schenectady*; A. SEWARD, *Utica*; TRACY & BLISS, *Lansingburgh*; PARKER & BLISS, *Troy*; INCREASE COOK, *New-Haven*; M. CARY, *Philadelphia*; J. BOGERT, *Geneva*; J. D. BEMIS, *Canandaigua*; P. POTTER, *Poughkeepsie*; E. LEWIS, *Newburgh*.

O. R. VAN BENTHUYSEN, TYPOGRAPHER.

I N D E X.



<i>TUNES.</i>	<i>Authors. Page.</i>	<i>TUNES.</i>	<i>Authors. Page.</i>	<i>TUNES.</i>	<i>Authors. Page.</i>	<i>TUNES.</i>	<i>Authors. Page.</i>
Arlington,	<i>Arne,</i> 93	Enfield,	<i>Chandler,</i> 23	Martin's Lane,	<i>Unknown,</i> 104	St. Martin's,	<i>Sansun,</i> 32
Alesbury,	<i>Unknown,</i> 19	Exhortation,	<i>Doolittle,</i> 102	Milton,	<i>Olmsted,</i> 97	Sherburne,	<i>Reed,</i> 38
America,	<i>Wetmore,</i> 28	Exhortation,	<i>Hibbert,</i> 96	Newark,	<i>Dr. Arne,</i> 100	Sardinia,	<i>Castle,</i> 37
Angels' Hymn,	<i>Unknown,</i> 48	Funeral thought,	<i>Smith,</i> 110	New-Durham,	<i>Austin,</i> 20	Sharon,	<i>Unknown,</i> 39
Arnheim,	<i>Holyoke,</i> 93	Florida,	<i>Wetmore,</i> 14	Newport,	<i>Reed,</i> 29	Schenectady,	<i>Shumway,</i> 41
Bath,	<i>Do.</i> 13	Funeral,	<i>Ward,</i> 18	Norwich,	<i>Unknown,</i> 30	Stratfield,	<i>Goff,</i> 53
Balloon,	<i>Swan,</i> 33	Friendship,	<i>Unknown,</i> 73	New-Jerusalem,	<i>Do.</i> 46	Symphony,	<i>Morgan,</i> 55
Bridgewater,	<i>Edson,</i> 36	Greenwich,	<i>Mead,</i> 26	Newmark,	<i>Bull,</i> 101	Salisbury,	<i>Bronson,</i> 61
Brookfield,	<i>W. Billings,</i> 47	Greenfield,	<i>Edson,</i> 28	Newburgh,	<i>Munson,</i> 94	Smyrna,	<i>Holden,</i> 63
Bray,	<i>G. Williams,</i> 48	Grafton,	<i>Stone,</i> 42	Old Hundred,	<i>M. Luther,</i> 18	Solon,	<i>Olmsted,</i> 103
Bristol,	<i>Swan,</i> 49	Hudson,	<i>Chandler,</i> 15	Ocean,	<i>Unknown,</i> 22	Silver Street,	<i>Smith,</i> 105
Ballstown,	<i>Shumway,</i> 57	Habakkuk,	<i>Madun,</i> 66	Ode on Science,	<i>Swan,</i> 106	Virginia,	<i>Bronson,</i> 30
Bern,	<i>Uri K. Hill,</i> 68	Invitation,	<i>Bronson,</i> 20	Pleyel's Hymn,	<i>Pleyel,</i> 105	Whitestown,	<i>Ward,</i> 16
Babel,	<i>Unknown,</i> 70	Jordan,	<i>W. Billings,</i> 25	Psalms 23,	<i>Gillet,</i> 13	Wells,	<i>Holdrad,</i> 21
Brentwood,	<i>Do.</i> 71	Judgment,	<i>Unknown,</i> 65	— 34,	<i>Stevenson,</i> 31	Williamstown,	<i>Brown,</i> 35
Bangor,	<i>Do.</i> 71	Lebanon,	<i>Billings,</i> 23	— 148,	<i>Handel,</i> 50	Warren,	<i>A. Lane,</i> 47
Castle-Street,	<i>Madun,</i> 19	Little Marlborough,	<i>Unknown,</i> 31	— 136,	<i>Deolth,</i> 56	Walpole,	<i>Wood,</i> 54
Columbia,	<i>Billings,</i> 101	Lenox,	<i>Edson,</i> 32	Providence,	<i>Unknown,</i> 69	Westminster,	<i>Shumway,</i> 95
Calvary,	<i>Reed,</i> 24	Lena,	<i>Belknap,</i> 62	Plymouth,	<i>Do.</i> 70	Windham,	<i>Reed,</i> 14
Coronation,	<i>Holden,</i> 43	Landaff,	<i>Unknown,</i> 111	Piermont,	<i>Bull,</i> 92	Winchester,	<i>Unknown,</i> 109
Complaint,	<i>Parmeter,</i> 72	Mortality,	<i>Griswold,</i> 21	Rochester,	<i>Unknown,</i> 17	Winter,	<i>Read,</i> 110
Christian Song,	<i>Unknown,</i> 98	Mear,	<i>Brown,</i> 24	Russia,	<i>Reed,</i> 36	<i>ANTHEMS.</i>	
China,	<i>Swan,</i> 99	Montgomery,	<i>Morgan,</i> 27	Repentance,	<i>Unknown,</i> 40	Heavenly Vision,	<i>French,</i> 74
Concord,	<i>Unknown,</i> 70	Montague,	<i>Swan,</i> 44	Rome,	<i>Swan,</i> 64	Judgment Anthem,	<i>Morgan,</i> 81
Delight,	<i>Coan,</i> 45	Middletown,	<i>Bull,</i> 52	Richfield,	<i>Unknown,</i> 112	Eastèr Anthem,	<i>Billings,</i> 89
Devizes,	<i>Unknown,</i> 109	Majesty,	<i>Billings,</i> 80	Sutton,	<i>Stone,</i> 17	Funeral Anthem,	<i>Do.</i> 78
Denmark,	<i>Madun,</i> 58	Mount-Sion,	<i>Unknown,</i> 34	St. Helens,	<i>Jermings,</i> 108		

ADVERTISEMENT.

AS the Authors are well aware, that whatever has the appearance of novelty is, from this very circumstance, in danger of meeting with an unfavorable reception; they request nothing more than a critical observation of the certificate annexed, and an impartial examination of the method proposed, being willing to submit it to the merit of the performance to the determination of the candid and judicious. As the introduction of the four singing syllables, by characters, shewing at sight, the name of the notes, may perhaps be considered as subjecting those who are taught in this manner to difficulty in understanding other books, without this assistance—the authors would just observe, that if pupils are made acquainted with the principle here laid down, the objection will be found, by experience, more specious than solid. To this it might be added, that in the old way, there are not less than seven different ways of applying the four singing syllables to the lines and spaces, which is attended with great difficulty: But this difficulty is entirely removed upon the present plan; and we know of know objection to this plan, unless that it is not in use; which objection is no objection at all, or at least, cannot be decisive, as this would give currency to the entire rejection and exclusion of all improvements whatever. And as the novelty of a singing book rendered so easy, from its improvements, that any person of a tolerable voice might actually learn the art of psalmody without an instructor, if they could but obtain the sounds of the eight notes, which has led its advocates to request a publication of the same. We have, therefore, the pleasure to inform the public, that since subscriptions have been in circulation for this book, we have been honored with upwards of three thousand subscribers: In consequence of which we flatter ourselves, that this book will meet with a kind reception.

Philadelphia, August 15th, 1798.

WILLIAM LITTLE,
WILLIAM SMITH.

The Committee appointed by the URANIAN SOCIETY of Philadelphia, to examine a SINGING BOOK, entitled,
“THE EASY INSTRUCTOR,” BY WILLIAM LITTLE,

REPORT....That having carefully examined the same, they find it contains a well digested system of principles and rules, and a judicious collection of tunes: And from the improvement of having only four significant characters, indicating, at sight, the names of the notes, and a sliding rule for timing the same, this book is considered easier to be learned than any we have seen.

Were it possible to acquire the sound of the eight notes but by imitation, they verily believe they might be obtained by the help of this book even without an instructor.

The committee are of opinion, the Author merits the patronage and encouragement of all friends to Church Music:

EDWARD STAMMERS,
RICHARD T. LEECH.

P R E F A C E.

THE song of praise is an act of devotion so becoming, delightful and excellent, that we find it coeval with the sense of Deity authorized by the example of all nations, and universally received into the solemnities of public worship. Under the *Jewish Dispensation*, the Holy Spirit of God directed this expression of homage, as peculiarly becoming the *place where his honor dwelleth*. The book of *Psalms*, as the name itself imports, was adapted to the voice of song; and the author of those invaluable odes well knew the sweetness, dignity, and animation that were hereby added to the sacred service of the temple. With what rapture do they describe its effects—with what fervor do they call upon their fellow worshippers to join in this delightful duty.—*It is a good thing to give thanks unto the Lord, and to sing praises unto thy name, O thou Most High. Praise ye the Lord for it is good to sing praises unto our God; for it is pleasant, and praise is comely. O sing unto the Lord a new song—sing unto the Lord all the earth—sing unto the Lord—bless his name—shew forth his salvation from day to day.* Nor hath Christianity dispensed with religious song as an unmeaning ceremony, or an unprofitable sacrifice. It commands us to address the Father *in spirit and in truth*; but it nevertheless enjoins those outward acknowledgments that fitly express and cherish the pious temper. Our blessed Lord was pleased to consecrate this act of worship by his own example, under circumstances the most affecting. He concluded the celebration of that supper, which was the memorial of his dying love, by an hymn of praise. And his apostles frequently exhorted to the observation of this duty;—*Let the word of God dwell in you richly in all wisdom; teaching and admonishing one another in psalms, and hymns, and spiritual songs; singing with grace in your hearts unto the Lord.*

DIVINE song is undoubtedly the language of nature: It originates from our frame and constitution: Do lofty contemplations, elevated joy and fervor of affection, give beauty and dignity to language, and associate with the charms of poetry, by a kindred law which the Creator hath established—They pleasingly unite with strains of sweet and solemn harmony. And there are two principal views, in which music will appear to render eminent service to the sacrifice of praise:—In the first place, it suitably expresses the sentiments of devotion, and the sublime delight which religion is fitted to inspire. Joy is the natural effect of praise, and song the proper accompaniment of joy. *Is any merry or glad let him sing psalms*; and singing is not only a general indication of delight, but expressive, also, of the prevailing sentiments and passions of the mind—it can accommodate itself to the various modifications of love and joy, the essence of a devotional temper—hath lofty strains for the sublimity of admiration—plaintive accents, which become the tear of penitence and sorrow—it can adopt the humble plea of supplication, or swell the bolder notes of thanksgiving and triumph: Yet it hath been properly remarked, that the influence of song reaches only to the amiable and pleasing affections, and that it hath no expression for malignant and tormenting passions; the sorrow, therefore, to which it is attuned, should be mingled with hope—the penitence which it expresses, cheered with the sense of pardon, and the mournful scenes on which it sometimes dwells, irradiated with the glorious views and consolations of the gospel.

In the second place, music not only decently expresses, but powerfully EXCITES and IMPROVES the devout affections; it is the prerogative of this noble art to cheer and invigorate the mind—to still the tumultuous passions—to calm the troubled thoughts, and to fix the wandering attention: And hereby it happily composes and prepares the heart for the exercise of public worship. But it further boasts a wondrous efficacy in leading to that peculiar temper which becomes the subject of praise, and is favorable to religious impression. It can strike the mind with solemnity and awe, or melt with tenderness and love—can animate with hope and gladness, or call forth the sensations of devout and affectionate sor-

rows; even separate and unconnected, it can influence the various passions and movements of the soul; but it naturally seeks an alliance, and must be joined with becoming sentiments and language, in order to produce its full and proper effect; and never is its energy so conspicuous and delightful, as when consecrated to the service of religion, and employed in the courts of the living God—Here it displays its noblest use, and its brightest glory; here alone it meets with themes that fill the capacity of an immortal mind, and claims its noblest powers and affections. What voice of song so honorable, so elevating and delightful? To whom shall the breath ascend in melodious accents, if not to him who first inspired it? Where shall admiration take her loftiest flight, but to the throne of the everlasting Jehovah? Or what shall *awake our glory*, and kindle our warmest gratitude, if not the remembrance of his daily mercies, and the praise of redeeming love? When the union of the heart and voice are thus happily arranged—when sublime subjects of praise are accompanied with expressive harmony, and the pleasure of genuine devotion heightened by the charms of singing, we participate of the most pure, rational, noble and exquisite enjoyments that human nature is capable of receiving:—The soul forgets the confinement with the body, is elevated beyond the cares and tumults of this mortal state, and seems for a while transported to the blissful regions of perfect love and joy: And it is worthy of remark, that the sacred writings delight to represent the heavenly felicity under this image: And though such language be allowed to be figurative—though *eye hath not seen, nor ear heard, neither hath it entered into the heart of man to conceive the things God hath prepared for them that love him*; yet our most natural—our most just conceptions of the happiness of the heavenly world, is that which we have been describing, viz. sublime devotion accompanied with rapturous delight.

The human mind is not only capable of extensive knowledge, but is incapable of being entirely in a state of supineness: This thirst for happiness implanted in the human breast, must have some object for its pursuit; therefore the Almighty has made us capable of enjoying pure and intellectual pleasures; and we find if improvements are neglected among young people, their manners at once, verge towards heathenism. And since it is impracticable, for any, entirely to separate their children from meeting among young people, those who wish to promote civilization, will see the importance of bending the young mind to something that will ornament and refine society, even if they have a separate design in it. The funds of knowledge in the minds of most young people, are not sufficient to carry on a discourse to any considerable length; therefore, we find that their evenings are often spent in a very simple manner, nothing more will be heard than insignificant jokes, and vulgarism seems to be the highest entertainment; but when they have tasted the more pure pleasures, such as flow from music, the young circle seems to look with contempt on the former manner in which they spent their time, which then seemed to hover them over the summit of bliss. But besides the more immediate propriety and use of divine song in the ordinances of religion, its indirect advantages have a claim to our regard. It is not only in itself delightful and profitable, but it gives animation to other parts of public worship—it revives the attention—recruits the exhausted spirits, and begets a happy composure and tranquility. It is peculiarly agreeable as a social act, and that in which every person may be employed. Nor is it the least of its benefits, that it associates pleasing ideas with divine worship, and makes us *glad when we go into the house of the Lord*. It is also a bond of union in religious societies, promotes the regular attendance of their members, and seldom fails of adding to their numbers: But there seems to be something more in music to unite with our own experience and the wisdom of past ages. The early Christians found their account in a remarkable attachment to psalmody, and almost every rising sect have availed themselves of its important delights and advantages. It must be confessed that where pleasure is the sole attention the motive is of an inferior nature. But is it not a commendable policy to promote regular attendance upon places of worship, by any means that are not reprehensible? Will not the most beneficial consequences probably ensue?

Is there not every reason to expect that persons who frequent the house of God with this view alone, will not be uninterested in the other services of religion?—That they who come to sing may learn to pray—that they whose only wish it was to be entertained, may find themselves instructed and improved? Such is the happy tendency of well regulated song in the house of God; but alas! how seldom is this part of the service accompanied with its proper effect. It was the remark of an eminent writer, too applicable to the present time, that “The worship in which we should most resemble the inhabitants of heaven, is the worst performed upon earth.” His pious labors have greatly enriched the matter of song, and hereby contributed to remove one cause of this complaint; but in the manner there still remains a miserable defect.—Too often does a disgraceful silence prevail to the utter neglect of this duty—too often are dissonance and discord substituted for the charms of melody and harmony, and the singing performed in a way so carelessly and indecently, that as the same writer observes, “instead of elevating our devotions to the most divine and delightful sensations, it awakens our regret, and touches all the strings of uneasiness within us.” But is this owing to causes which cannot be removed, or doth it not imply reproach and blame? Will not truth oblige us to confess, that the fault rests not in a want of natural taste and abilities, nor of sufficient leisure, but in a great carelessness and neglect? Moderate attention and application would surmount every difficulty, and lead to a suitable proficiency in this happy art. An exercise so pleasing and attractive, seems only to want regulation and method.



Time

THE two first modes in Common Time have four beats in a bar, and may be performed in the following manner, viz. The first beat strike the end of the fingers on what you beat upon; the second beat, bring down the heel of the hand; the third beat, raise the hand half way up; the fourth beat, raise the hand clear up. The third and fourth modes of Common, and the first and second of Compound Time, have but two beats in a bar, and the best method we know of measuring time in these four modes, is by beating with the hand, saying one with it down, and two with up. To arrive at an exactness in this mode of calculating, the learner may beat by the motion of a pendulum vibrating in a second, without paying any regard to the notes. For by this method he will become habituated to regularity and exact proportion.

BEATING of time should be attended to before any attempt to sounding the notes is made. Counting and beating frequently while learning the rules, will be of great service. A large motion of the hand is best at first, but as soon as the learner can beat with accuracy, a small motion is sufficient.

To attain to exactness, it will be necessary that the learner should name and beat the time of notes in each bar, both of the eight notes and a number of the plain tunes in the different modes of time set to the eight notes in this performance, without sounding, until a perfect knowledge of their variety is obtained; After which, he may proceed to those that are more complex and difficult.

HAVING complied with these directions, the learner will acquire the time of the notes with much greater ease and exactness, than if his attention was directed to three things at once—the name, the time and the sound of the notes.

As much depends on a proper knowledge of time, I would recommend to teachers to make use of a sliding rule, or something that will cover the notes, so as to admit to the view of the pupil only such note or notes, as shall determine the first half of a bar at a time; by which means they will acquire exactness in beating, and give to each its due proportion.

THIS may be considered by some as a useless novelty, but we can assure them, from long experience, that the effect will convince them of its being worthy of attention, and much the quickest and easiest method to ascertain the exact time of the notes.

Of Managing the Voice.

IF directions, given by ancient and modern critics (for the modulating of the voice) to those who are desirous of excelling in public speaking are necessary, directions are particularly requisite to enable the student in music, to sing with grace and energy ; therefore,

1st. ABOVE all things affectation should be guarded against—for whilst it is contrary to that humility which ever ought to characterise the devout worshiper, it must be an enemy to the natural ease which always distinguishes the judicious performance.

2d. CARE should be taken to begin with a proper pitch of the voice, otherwise it is impossible to preserve the melodious connexion of the notes, or the harmony of the parts ; for if at the commencement of a tune the voice is too low, languor must prevail ; if too high, an unnatural endeavor to maintain a proportioned elevation throughout the whole performance.

3d. THE articulation must be as distinct as the sound will possibly admit ; for in this, vocal music has the preference of instrumental—that while the ear is delighted, the mind is informed.

4th. THOUGH it is the opinion of most writers, that the learners should take the parts best adapted to their respective voices ; let them occasionally try the different parts ; not only because it makes them better acquainted with the nature and degrees of sounds, but because it has a tendency to improve the voice, to file off what is too rough, and what is too effeminate to render more energetic ; whereas monotony, is otherwise, apt to take place. By attending to this direction the evil will be greatly guarded against.

5th. THOSE who have but indifferent voices, will find great benefit, if after faithfully trying an easy tune themselves, they can get a good singer to sing with them ; and by attending to his performance they will instantly perceive a difference—the ear will soon experience a pleasing superiority, and the learner, at every succeeding effort, will find that his mechanical sensibility, if we may be allowed the expression, is greatly improved.

General Observations.

THE learner must endeavor to know the characters, with their time in the eight notes. Learning twenty or thirty of the plain tunes well by note, before he attempts to sing by word, after which he may sing them over by word.

IN keeping time on the rests, or silent beats, I would recommend not to count the whole, and thus commit them to memory ; but to beat one bar at a time, and thus continue throughout the tune. This we find, is the most easy and accurate method of keeping time on the rests, particularly fugged tunes.

TEACHERS commit an imperceptible error in singing too much with their pupils, and in allowing them to unite in concert, before they can readily name and time the notes themselves, without assistance. If voices are ever so good there can be no music, where ignorance in these particulars, occasion frequent interruption. This mortifying circumstance has induced us to try this experiment of gaining fluency in naming the

notes, and an accuracy in keeping of time, before we suffer our pupils to attempt to unite in the parts ; and the effect convinced us that it is the most effectual method to correct the error ; which we flatter ourselves all who make trial of, will find it to exceed their most sanguine expectations.

THE high notes in all parts should be sung soft and clear, but not faint : The low notes full and bold, but not harsh. The best general rule of singing in concert is, for each individual to sing so soft as to hear distinctly the other parts. The practice of singing soft will be greatly to the advantage of the learner, not only from the opportunity it will give him of hearing and imitating his teacher, but it is the best, and most ready way of cultivating his own, and making it melodious.

WHEN music is repeated, the sound should increase together with the emphasis : In tunes that repeat, the strength of voice should increase in the parts engaged, while the others are falling in with spirit ; in which case, the pronunciation should be as distinct and emphatical as possible.

WHEN singing in concert, no one, except the teacher or leader, should attempt a solo which does not belong to the part which he is singing ; it destroys the very intent of the composition, and intimates to the audience, that the person or persons, to whom the solo particularly belongs, was inadequate to the performance.

ALL solos should be sung softer than the parts when moving together.

NOTES tied with each other, should be sung softer than when one note answers to a syllable, and should be swelled in the throat, with the teeth and lips a little assunder, and sung if possible to one breath, which should be taken previously, at the beginning of each slur which is continued to any considerable length.

To obtain the true sounds of the intervals, the learner will find great advantage by repeating the sound over and over from the last notes he is attempting to sound, until he can obtain the sounds he would wish to retain : Proceeding in this manner, an indifferent voice may be greatly cultivated, when a hasty performance would not only be to no advantage, but discouraging indeed.

The Modes of Time expressed by Figures.

THE under figure shews into how many parts the semibreve is divided, and the upper figure shews how many of the same parts fill a bar. In the first mode of treble time, $\frac{3}{2}$, the upper figure shews that there are three notes contained in a bar ; the lower figure determines that they are minims, because two of them make a semibreve. Also, in the second mode, $\frac{3}{4}$, the upper figure shews you there are three notes contained in a bar ; the lower one that they are crotchets, because four of them will make one semibreve. And so all other modes, which are expressed by figures according to their marks.

PROPRIETY in accenting is rather to be acquired by example than precept ; therefore, teachers ought to be exceedingly attentive to this particular : For much of the beauty and energy of music depends upon proper emphasis. To accent such notes as fall on accented syllables, or emphatical words, let them fall on which part of the bar they may, is the best and most natural rule, and the highest perfection of accent. There are several other graces, which have a pleasing effect when executed in an accurate manner ; but as they are entirely impracticable for learners, I pass their explanation.

Treble & Tenor.

G	sol		This character, called the G cliff, is used in Treble & Tenor, and usually stands on the second line.
F	faw		
E	law		
D	sol		
C	faw		
B	Mi		
A	law		
G	sol		
F	faw		
E	law		

Counter.

G	sol		This character, called the counter cliff, is used in Counter, & stands on the middle line.
F	faw		
E	law		
D	sol		
C	faw		
B	Mi		
A	law		
G	sol		This character, called the Bass cliff, is used in Bass, and stands on the 4th line.
F	faw		

Base.

A	law		
G	sol		
F	faw		
E	law		
D	sol		
C	faw		
B	Mi		
A	law		
G	sol		

The first column shews the names of the lines and spaces—the second the names and order of the notes.

Sol Law Mi Faw

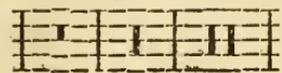
Round Square Diamond Triangle

A half note, represents the semitones between mi and faw and law and faw.

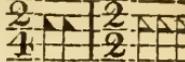
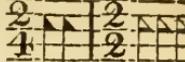
Notes. Rests.

Semibreve		
Minim		
Crotchet		
Quaver		
Semiquaver		
Demisemiquaver		

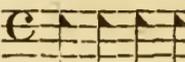
2 Bars. 4 Bars. 8 Bars.



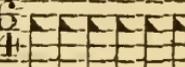
Accent is a certain force of sound which, when a bar consists of two or three equal parts, is on the first.

1st	1st
	

When of four it is on the first and third.

1st	3d
	

When of six it is on the first & fourth.

1st	4th
	

A semibreve rest fills a bar in all moods of time, the other rests are marks of silence, equal in time to the notes after which they are called.

The natural place for Mi is in B,

But if B be flat Mi is in E . . . If F be sharp Mi is in F
 if B & E A . . . If F & C C
 if B E & A D . . . If F C & G G
 if B E A & D G . . . If F C G & D D

1 Semibreve is equal to 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, 32 Demisemiquavers.

Brace } or Shews how many parts are sung together.

Staff Five lines, with their spaces, whereon music is written.

Ledger line Is added when notes ascend or descend beyond the staff.

Flat b Set before a note sinks it half a tone.

Sharp # Set before a note raises it half a tone.

Natural ♮ Placed on each letter before, made flat or sharp reduces the music to the natural scale.

Slur Drawn over or under any number of notes shows they are all sung to one syllable.

Dot or point . At the right hand of a note adds to it half its length.

Figure 3. Over or under any three notes shows that they are sung in the time of two.

Single Bar Divides the time according to the measure note.

Double Bar Shows when to repeat.

Staccato † Shows that the note thus marked must be sung in a very distinct manner.

Direct w At the end of a staff shows the place of the first note on the following staff.

Hold ∞ Notes thus marked are held beyond their usual time.

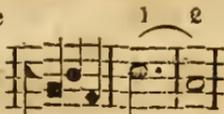
Repeat :S: Shows that the tune is repeated from it to the next double bar or close.

Denotes a repetition of preceding words

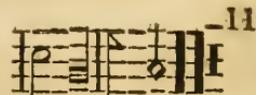
Peace :||

At the end of a strain that is repeated, the

1 2 note or notes under 1 is sung before the repeat, and those under 2 after; but if tied with a slur, both are sung after the repeat.



Close  Shows the end of a tune.



Common Time Moods.

First



Has a semibreve or its quantity in a measure, sung in the time of four seconds : four beats in a bar; two down and two up.

Second



Has the same measure note, and beat in the same manner, only half as quick again.

Third



Has the same measure note, and sung as quick again as the first : two beats in a bar, one down and one up.

Fourth



Has a minim in a measure, and beat as the third mood, only a third quicker.

Triple Time Moods.

First



Contains three minims, or their quantity, in a measure, sung in the time of three seconds : two beats down and one up.

Second



Contains three crotchets in a measure, and beat in the same manner, only half as quick again.

Third



Contains three quavers in a measure, and beat as the second mood, only a third quicker.

Compound Moods.

First



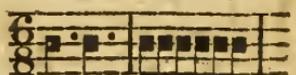
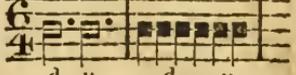
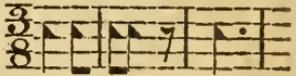
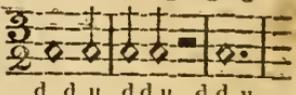
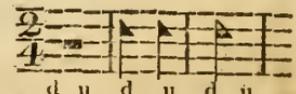
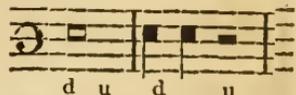
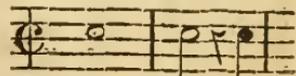
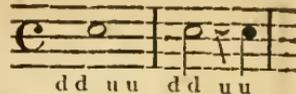
Contains six crotchets in a measure, sung in the time of two seconds : two beats, one down and one up.

Second

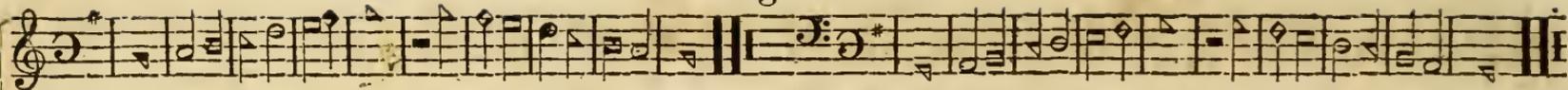


Contains six quavers in a measure, and beat as the first, only half as quick again.

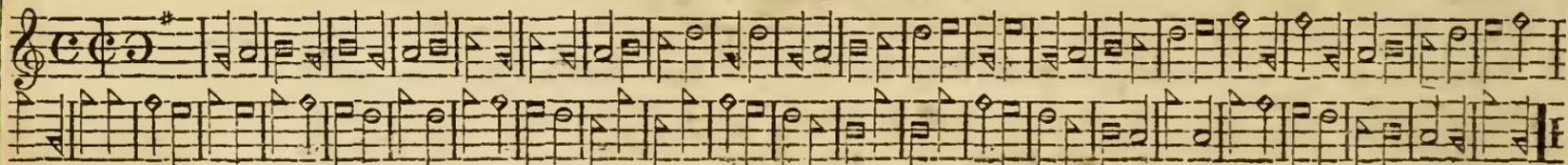
N. B. The hand falls at the beginning of every bar in all moods of time.



The Eight Notes.



Intervals Proved.



The first system of music for 'BATH' consists of two staves. The upper staff is in treble clef with a 3/2 time signature and a key signature of one sharp (F#). The lower staff is in bass clef with the same time signature and key signature. The melody in the upper staff features a mix of eighth and sixteenth notes, with some notes beamed together. The bass line provides a steady accompaniment with quarter and eighth notes.

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

The second system of music for 'BATH' continues the melody and bass line from the first system. It maintains the 3/2 time signature and sharp key signature. The notation includes various rhythmic values and rests, with some notes marked with accents.

T W E N T Y - F I F T H. S. M. Flat Key on A.

The first system of music for 'TWENTY-FIFTH' consists of two staves. The upper staff is in treble clef with a 3/4 time signature and a key signature of one flat (Bb). The lower staff is in bass clef with the same time signature and key signature. The melody in the upper staff is characterized by a more active rhythm with many eighth and sixteenth notes. The bass line is more rhythmic, often using eighth notes.

I lift my soul to God, My trust is in his name ; Let not my foes that seek my blood, Still triumph in my shame.

The second system of music for 'TWENTY-FIFTH' continues the melody and bass line. It features similar rhythmic patterns and melodic lines as the first system, with some notes beamed together and others marked with accents. The piece concludes with a final cadence in both staves.

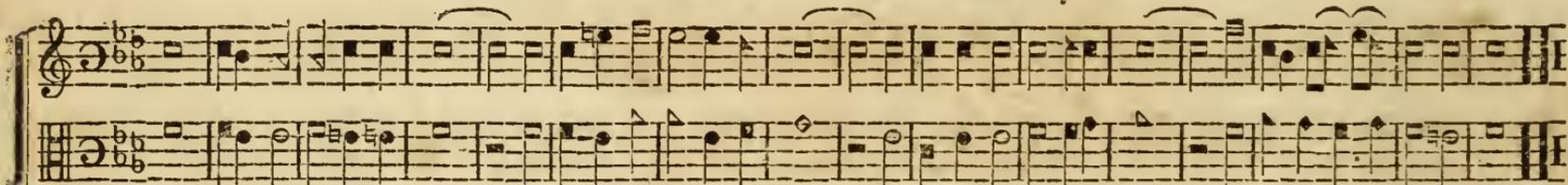
FLORIDA. S. M. Flat Key on D.



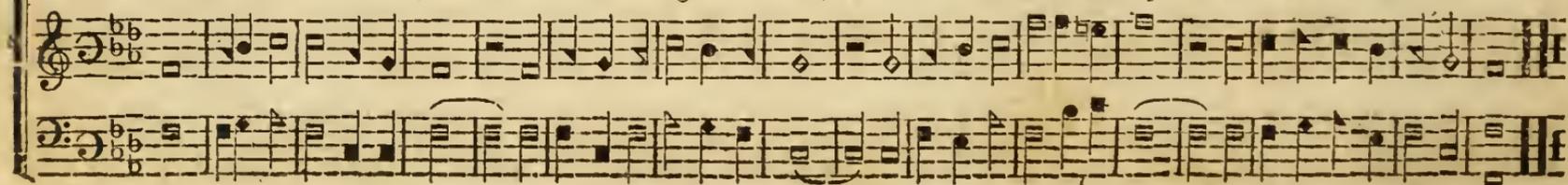
Let sinners take their course, And choose the road to death ; But in the worship of my God, I'll spend my daily breath. But in, &c.



WINDHAM. L. M. Flat Key on F.



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



Time what an empty vapour 'tis, And days how swift they are, Swift as the archer's arrow flies.

Swift as the archer's arrow flies, Or like a shooting star. Or like a shooting star.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a flat key signature (one flat) and common time. The melody is primarily in the treble clef, with the bass clef providing a harmonic accompaniment. The lyrics are written below the staves.

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

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics continue below the staves.

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

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

continued.

ROCHESTER. C. M. Sharp Key on A.

No grace I've got, and I cannot,
Recall my time again.

Come let us join our cheerful songs, With Angels round the throne; Ten thousand thousand
are their tongues; But all their joys are one.

FUNERAL. C. M. Flat Key on E.

The first system of musical notation for 'Funeral' consists of two staves. The upper staff is in a treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in a bass clef with the same key signature and time signature. The music features a variety of note values including eighth, sixteenth, and quarter notes, with some notes beamed together. There are several slurs and phrasing marks throughout the system.

Why do we mourn departed friends, Or shake at death's alarms, 'Tis but the voice that Jesus sends, 'Tis but, &c. 'Tis but, &c. To call

The second system of musical notation for 'Funeral' continues from the first system. It consists of two staves in the same key signature and time signature. The notation includes various rhythmic patterns and melodic lines for both the upper and lower parts.

continued.

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

The first system of musical notation for 'Old Hundred' is located on the left side of the page. It consists of four staves. The upper two staves are in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lower two staves are in a bass clef with the same key signature and time signature. The music is characterized by a steady, rhythmic pattern.

us to his arms.

The second system of musical notation for 'Old Hundred' is located on the right side of the page. It consists of four staves in the same key signature and time signature. The notation continues the rhythmic and melodic themes established in the first system.

Ye nations round the earth rejoice, Before the Lord your Sov'reign King, Serve him with cheerful heart and voice,

With all your tongue his glory sing.

Sweet is the work my God my King, To praise thy name give thanks and sing; To shew thy love by morning light, And talk of

continued.

A L E S B U R Y . S . M . Fiat Key on A .

all thy truths at night. And talk, &c.

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

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is a bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various note values including quarter, eighth, and sixteenth notes, as well as rests.

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

The second system of music continues the melody and bass line from the first system, maintaining the same musical structure and notation.

continued.

INVITATION. P. M. Flat Key on A.

The first system of the 'INVITATION' section consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is a bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various note values including quarter, eighth, and sixteenth notes, as well as rests.

Ye living, &c.

Come ye sinners poor and needy. Weak and wounded sick and sore; Jesus ready to receive you, Full of pity

The second system of the 'INVITATION' section continues the melody and bass line from the first system, maintaining the same musical structure and notation.

love and power, He is able, he is willing, doubt no more.

The third system of the 'INVITATION' section continues the melody and bass line from the second system, maintaining the same musical structure and notation.

Musical score for 'Mortality' in C Major, Common Time, Flat Key on E. The score consists of four staves: two treble clefs and two bass clefs. The melody is written in the first treble staff, and the accompaniment is split between the second treble and two bass staves. The lyrics are: 'Stoop down my thoughts that used to rise, Converse awhile with death; Think how a gasping mortal lies, And pants away his breath,'

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

Continued.

W E L L S. L. M. Sh. rp Key on G.

Musical score for 'Wells' in G Major, Lute Major, Sharp Key on G. The score consists of four staves: two treble clefs and two bass clefs. The melody is written in the first treble staff, and the accompaniment is split between the second treble and two bass staves. The lyrics are: 'Think how a gasping, &c. Life is the time to serve the Lord, The time t'ensure the great reward; And while the lamp holds out to burn, The vilest sinner may return.'

Think how a gasping, &c.

Life is the time to serve the Lord, The time t'ensure the great reward; And while the lamp holds out

to burn, The vilest sinner may return.

O C E A N. C. M. Sharp Key on F.

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

Thy works of glory mighty Lord, That rule the boist'rous sea, The sons of courage shall record, Who tempt the dangerous way.

The second system of music continues the composition with two staves in treble and bass clefs, maintaining the one-flat key signature and common time. The notation includes complex rhythmic patterns and phrasing.

The third system of music continues with two staves. The notation includes first and second endings, indicated by the numbers '1' and '2' above the notes at the end of the system.

At thy command the winds arise, And swell the towering waves, The men astonished mount the skys, And sink in gaping graves.

The fourth system of music concludes the piece with two staves. Like the previous system, it features first and second endings marked with '1' and '2'.

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

continued.

LEBANON . C . M . Flat Key on A .

amidst her silent orb,
 The silver moon rolls clear.

Oh glorious type of heavenly grace ! Thus Christ the Lord appears ; While sinners curse, the
 Saviour prays, and pities them with tears.

The first system of music consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music features a melody in the upper staff and a supporting bass line in the lower staff, with various rests and note values.

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

The second system of music continues from the first, with two staves in treble and bass clefs, common time. It includes the vocal line and the bass accompaniment.

continued.

M E A R. C. M. Sharp Key on D.

The first system of music for 'M E A R' consists of two staves in treble and bass clefs, 3/2 time signature. The upper staff has a melody with first and second endings marked '1' and '2'. The lower staff provides the bass accompaniment.

owns her sovereign's death.

The second system of music for 'M E A R' consists of two staves in treble and bass clefs, 3/2 time signature. The upper staff has a melody with first and second endings marked '1' and '2'. The lower staff provides the bass accompaniment.

Will God forever cast us off, His wrath forever smoke,

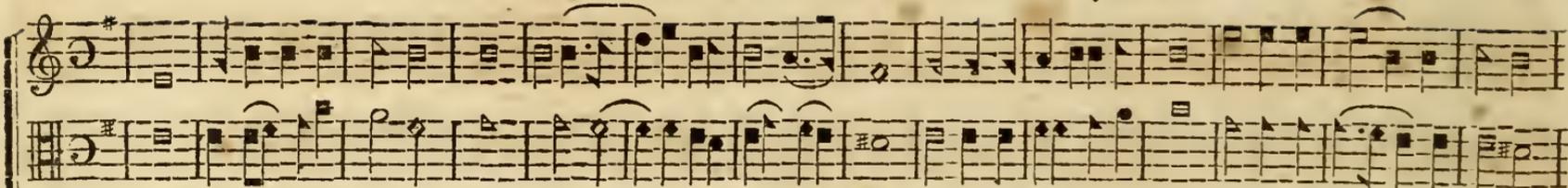
Against the people of his love, His little chosen flock.

J O R D A N. C. M. Sharp Key on A,

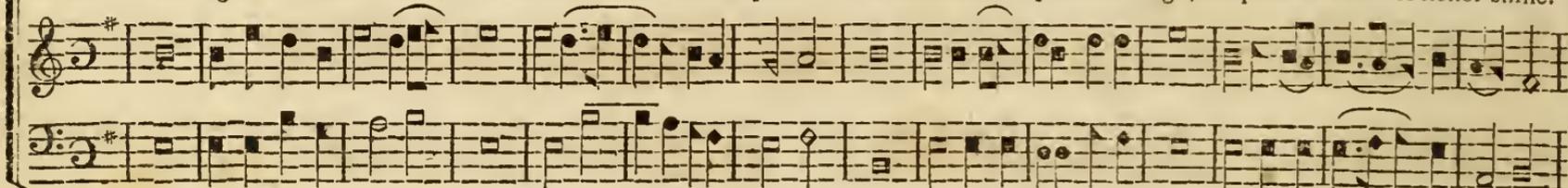
There is a land of pure delight, Where saints immortal reign; Infinite day excludes the night, And pleasure banish pain.

D

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



Lord what a thoughtless wretch was I, To mourn & murmur & repine ; To see the wicked plac'd on high, In pride & 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 fiery billows roll below.





Early my God without delay, I haste to seek thy face, My thirsty spirit faints away, Without thy cheering grace.



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



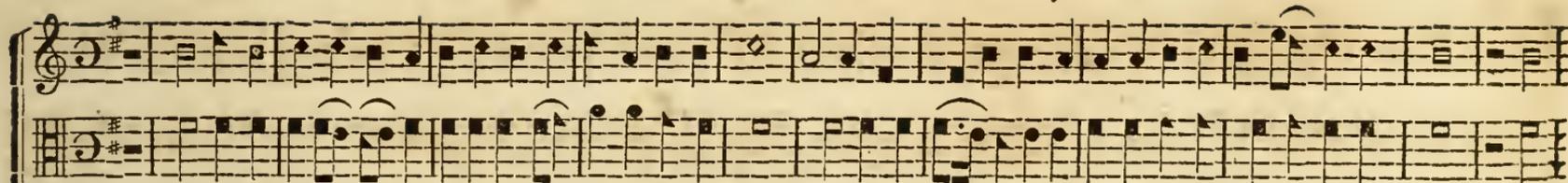
GREENFIELD, P. M. Flat Key on A.

God is our refuge in distress, A present help when dangers press, In him undaunted we'll confide, Tho' earth were from her center tost,
And mountains in the ocean lost, Torn piecemeal by the roaring tide.

continued.

A M E R I C A. S. M. Flat Key on A.

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

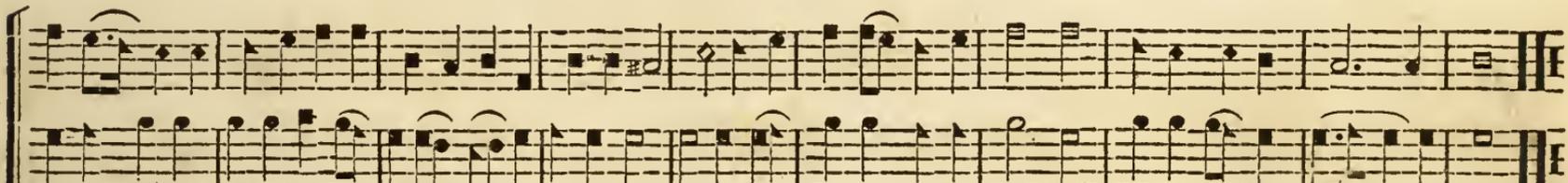


The first system of music consists of two staves. The upper staff is a vocal line in a soprano or alto clef, featuring a melody with various note values and rests. The lower staff is a piano accompaniment in a bass clef, providing harmonic support with chords and moving lines.

God is the refuge of his saints, When storms of sharp distress invade ; Ere we can offer our complaints, Behold him present with his aid.



The second system of music continues the composition with two staves. The vocal line and piano accompaniment maintain the same musical style as the first system, with clear phrasing and dynamic markings.



The third system of music continues the composition with two staves. The vocal line and piano accompaniment maintain the same musical style as the first system, with clear phrasing and dynamic markings.

Loud may the troub'led ocean roar, In sacred peace our souls abide, While ev'ry nation, ev'ry shore, Trembles and dreads the swelling tide.



The fourth system of music concludes the piece with two staves. The vocal line and piano accompaniment maintain the same musical style as the first system, with clear phrasing and dynamic markings.

NORWICH. S. M. Flat Key on A.

The first system of musical notation for 'NORWICH' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a flat key signature (A-flat) and common time. It features a variety of note values including eighth, sixteenth, and quarter notes, along with rests and accidentals. The system concludes with a double bar line and first and second endings marked '1' and '2'.

My sorrows like a flood, Impatient of restraint ; Into thy bosom O—Into thy bosom O my God, Pour out a long complaint.

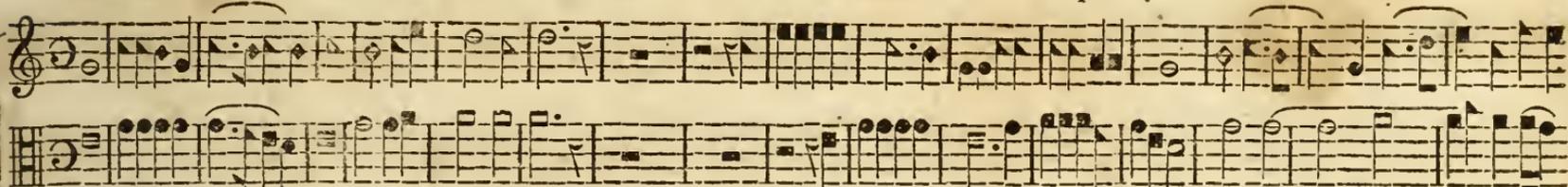
The second system of musical notation for 'NORWICH' continues the melody and accompaniment from the first system. It maintains the same key signature and time signature, ending with first and second endings marked '1' and '2'.

VIRGINIA. C. M. Flat Key on E.

The first system of musical notation for 'VIRGINIA' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a flat key signature (E-flat) and common time. It features a variety of note values including eighth, sixteenth, and quarter notes, along with rests and accidentals. The system concludes with a double bar line and a first ending marked '1'.

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

The second system of musical notation for 'VIRGINIA' continues the melody and accompaniment from the first system. It maintains the same key signature and time signature, ending with first and second endings marked '1' and '2'.



Through all the changing scenes of life, In trouble and in joy ; The praises of my God shall still, The praises, &c. My heart & tongue employ.



Continued.

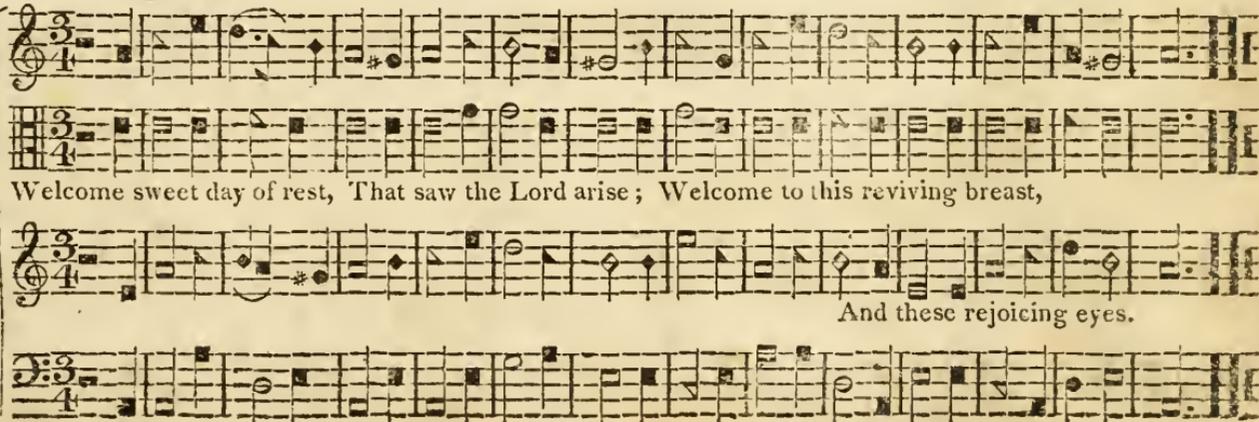
LITTLE MALBOROUGH.

S. M.

Flat Key on A.



My heart and tongue employ.



Welcome sweet day of rest, That saw the Lord arise ; Welcome to this reviving breast,

And these rejoicing eyes.

Musical score for 'St. MARTIN S. C. M. Sharp Key on A.' The score is written for voice and piano. The voice part is on a treble clef staff with a 3/2 time signature and a key signature of one sharp (F#). The piano accompaniment is on a grand staff (treble and bass clefs) with the same time signature and key signature. The music features a mix of eighth and sixteenth notes, with some rests and phrasing slurs.

To God I cri'd with mournful voice, I sought his gracious ear, In the sad hour when trouble rose, And fill'd my heart with fear.

Musical score for 'St. MARTIN S. C. M. Sharp Key on A.' This block contains the second system of the score, including the vocal line and piano accompaniment. The notation continues with similar rhythmic patterns and phrasing as the first system.

LENOX. P. M. Sharp Key on C.

Musical score for 'LENOX. P. M. Sharp Key on C.' The score is written for voice and piano. The voice part is on a treble clef staff with a common time signature (C) and a key signature of no sharps or flats. The piano accompaniment is on a grand staff with the same time signature and key signature. The music features a mix of eighth and sixteenth notes, with some rests and phrasing slurs.

Ye tribes of Adam join With heaven and earth and seas, And offer notes divine To your creator's praise. Ye holy throng Of angels bright,

Musical score for 'LENOX. P. M. Sharp Key on C.' This block contains the second system of the score, including the vocal line and piano accompaniment. The notation continues with similar rhythmic patterns and phrasing as the first system.

In worlds of light Begin the song.

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

Behold I fall before thy face My only refuge is thy grace, No outward form can make me clean, The leprosy lies deep within. No bleeding

The second system of music continues the composition with two staves in treble and bass clefs. It maintains the 3/2 time signature and one sharp key signature. The notation includes various rhythmic patterns and rests, with a triplet of eighth notes marked with a '3' above it in the upper staff.

E

The third system of music consists of two staves in treble and bass clefs. The notation includes first and second endings, indicated by the numbers '1' and '2' above the final measures of each staff.

bird, nor bleeding beast, Nor hysop branch, nor sprinkling priest; Nor running brook, nor flood nor sea, Can wash the dismal stain away.

The fourth system of music consists of two staves in treble and bass clefs. It concludes the piece with first and second endings, marked with '1' and '2' above the final measures.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 6/8 time signature. The lower staff is in bass clef with a 6/8 time signature. The music features a variety of note values including eighth and sixteenth notes, often beamed together, and rests. There are fermatas over several notes in the first half of the system.

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

The second system of musical notation consists of two staves. The upper staff is in treble clef with a 6/8 time signature. The lower staff is in bass clef with a 6/8 time signature. The music continues with similar rhythmic patterns and note values as the first system, including fermatas and rests.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a 6/8 time signature. The lower staff is in bass clef with a 6/8 time signature. The music continues with similar rhythmic patterns and note values as the previous systems, including fermatas and rests.

Let every tear be dry, We're marching thro' Emanuel's ground, To fairer worlds on high. We're marching thro', :: :: We're

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a 6/8 time signature. The lower staff is in bass clef with a 6/8 time signature. The music continues with similar rhythmic patterns and note values as the previous systems, including fermatas and rests.

march- ing through
 fairer worlds, To fairer worlds, To fairer worlds on high, We're marching &c.
 marching, marching through Emanuel's ground,

This musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The music is in a common time signature and features a mix of eighth and sixteenth notes. There are first and second endings marked with '1' and '2' at the end of the piece.

WILLIAMSTOWN. L. M. Flat Key on G.

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

This musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The music is in a common time signature and features a mix of eighth and sixteenth notes. There are first and second endings marked with '1' and '2' at the end of the piece.

BRIDGE WATER. L. M. Sharp Key on C.

The first system of musical notation for 'BRIDGE WATER' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature (C) and a sharp key signature (C major). The melody in the upper staff features a series of eighth and sixteenth notes, with some phrases grouped by slurs. The bass staff provides a harmonic accompaniment with chords and moving lines.

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

The second system of musical notation for 'BRIDGE WATER' continues the piece with two staves. It maintains the same treble and bass clefs and key signature as the first system. The melody and accompaniment continue, with similar rhythmic patterns and phrasing.

RUSSIA. L. M. Flat Key on A.

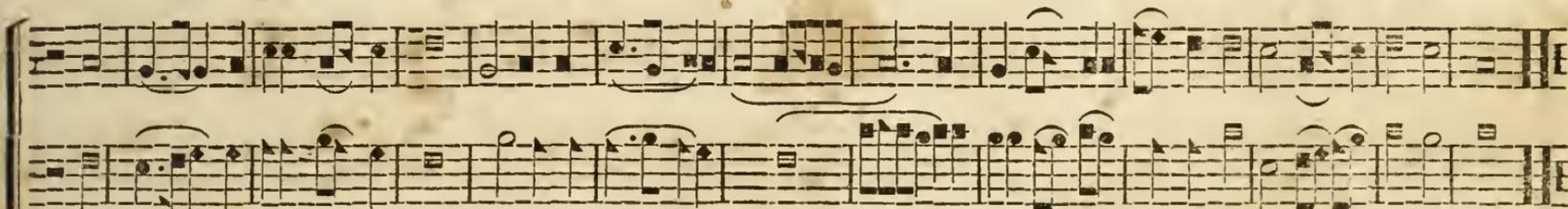
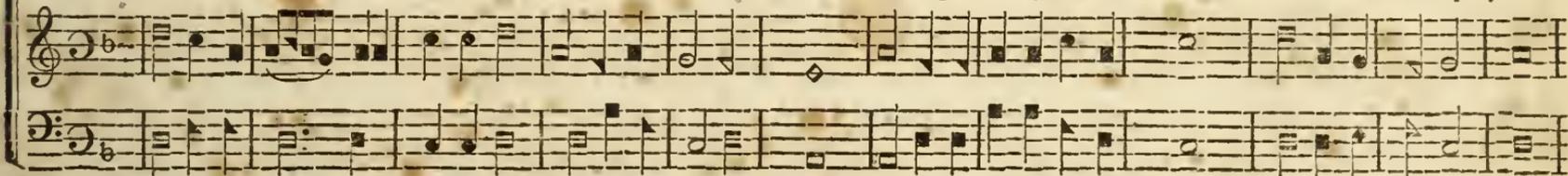
The first system of musical notation for 'RUSSIA' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature (C) and a flat key signature (A minor). The melody in the upper staff includes some chromatic movement and is marked with first and second endings. The bass staff provides a harmonic accompaniment.

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

The second system of musical notation for 'RUSSIA' continues the piece with two staves. It maintains the same treble and bass clefs and key signature as the first system. The melody and accompaniment continue, with first and second endings marked at the end of the system.



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

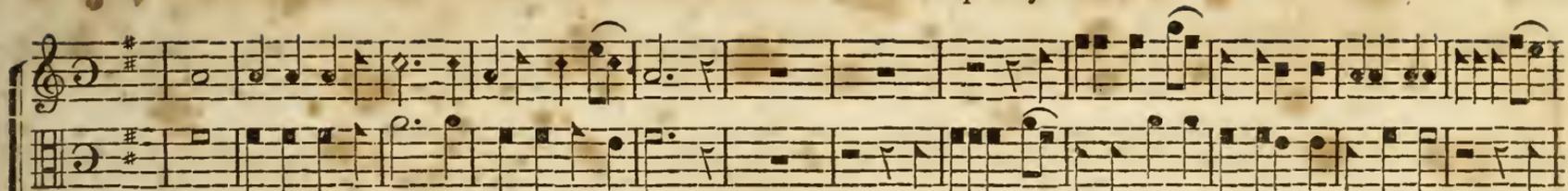


They groan'd and curs'd him on their beds, Yet still he pleads and mourns; And double blessings on his head, The righteous Lord returns.



The first system of the musical score consists of four staves. The top two staves are for the vocal line, with a treble clef and a key signature of one sharp (F#). The bottom two staves are for the piano accompaniment, with a bass clef and a key signature of one sharp. The music is in common time (C.M.). The lyrics are: "While shepherds watch'd their flocks by night, All seated on the ground, The angel of the"

The second system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The lyrics are: "Lord came down and glory shone around. The angel, &c." The piano accompaniment features first and second endings, indicated by the numbers 1 and 2 above and below the notes.



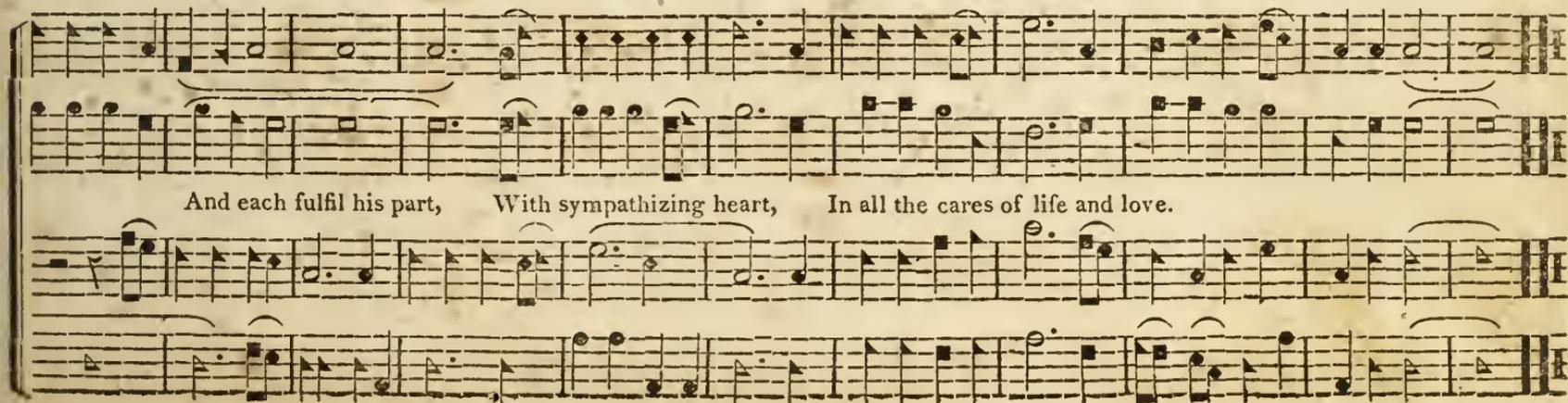
The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values including quarter, eighth,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

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



The second system of music continues the melody from the first system. It maintains the same musical notation and structure, with treble and bass staves showing the progression of the piece.

And each fulfil his part, With sympathizing heart, In all the cares of life and love.



The third system of music concludes the piece. It features a final cadence with a double bar line at the end of the lower staff. The notation includes various musical ornaments and phrasing slurs.

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 the cursed tree, And groan'd away his dying life, For thee, my soul, for thee, for thee, &c.



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



Eternal are thy mercies Lord, Eternal truth attends thy word; Thy praise shall sound from shore to shore; 'Till sun shall rise to set no more



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. Phrasing slurs are used to group notes together.

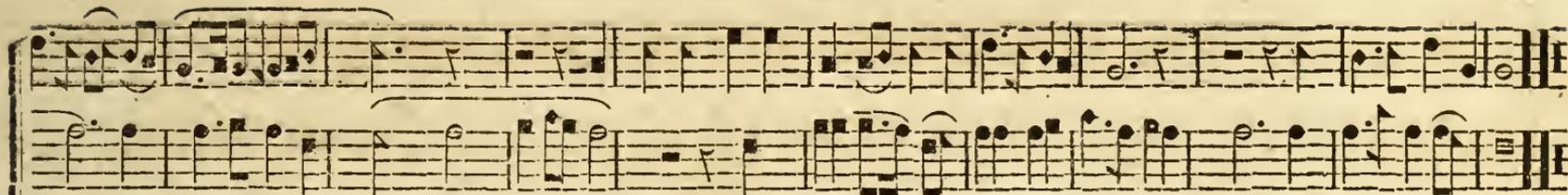
Jesus the vision of thy face, Hath over pow'ring charms, Scarce shall I feel death's cold embrace, If Christ be in my arms. Scarce

The second system continues the musical piece with two staves. The notation is consistent with the first system, showing the continuation of the vocal line and the piano accompaniment.

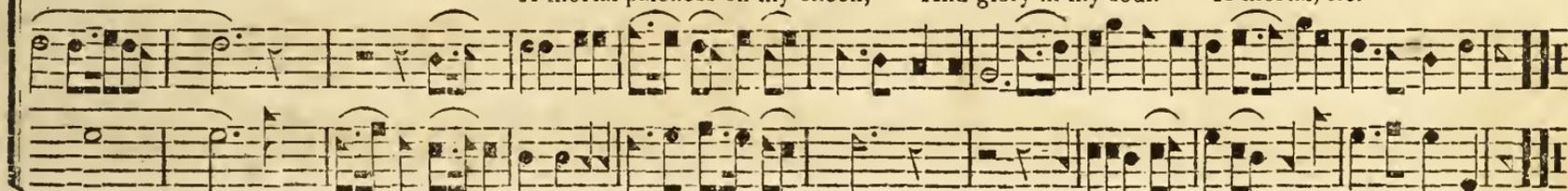
shall I feel, &c.

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

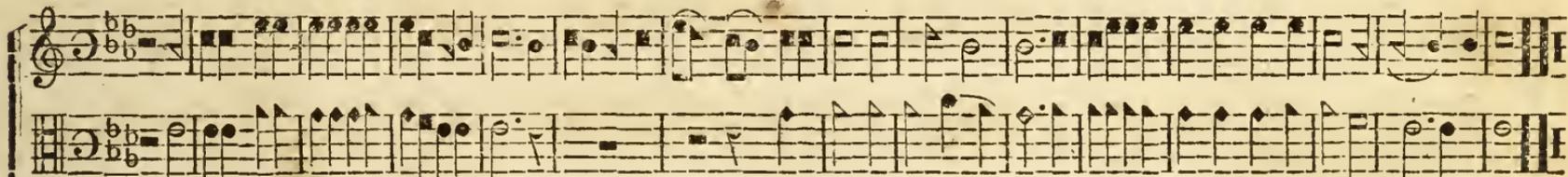
The third system concludes the piece with two staves. It features a final cadence with a double bar line and repeat signs at the end of the lines.



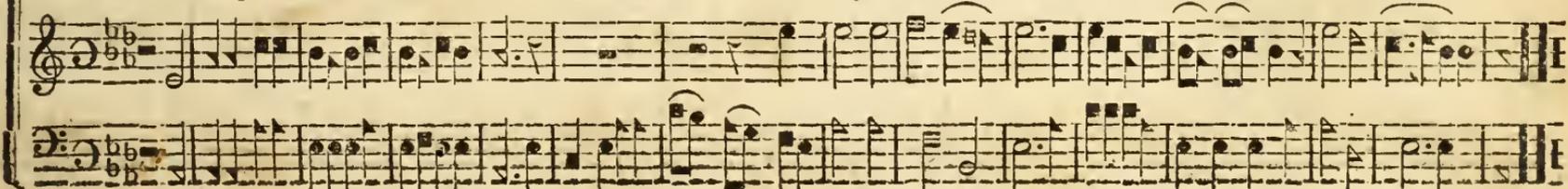
A mortal paleness on my cheek, And glory in my soul. A mortal, &c.



C O R O N A T I O N . C . M . Sharp Key on A.

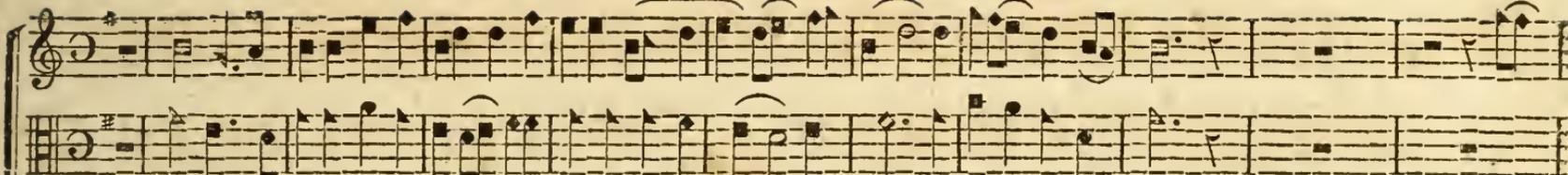


All hail the pow'r of Jesus name, Let angels prostrate fall; Bring forth the royal diadem, And crown him Lord of all.



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

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



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



Thou art my sun, And thou my shade, To guard my head, By night or noon. Thou, &c.

The first system of music consists of two staves. The upper staff is in treble clef with a sharp sign on the F line, indicating a key signature of one sharp (G major). The lower staff is in bass clef with a sharp sign on the F line. The music is in common time (C.M.). The first staff contains a melody with various note values, including quarter, eighth, and sixteenth notes, along with rests. The second staff provides a bass line with similar rhythmic patterns.

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

The second system of music continues the melody and bass line from the first system. It features the same key signature and time signature. The notation includes various note values and rests, with some notes beamed together. The system concludes with a double bar line.

The third system of music continues the melody and bass line. It features the same key signature and time signature. The notation includes various note values and rests, with some notes beamed together. The system concludes with a double bar line.

The New Jerusalem comes down,

Adorn'd with shining grace.

The fourth system of music continues the melody and bass line. It features the same key signature and time signature. The notation includes various note values and rests, with some notes beamed together. The system concludes with a double bar line.

The first system of music for 'Brookfield' consists of two staves. The upper staff is in treble clef with a 3/2 time signature and a key signature of one flat (B-flat). The lower staff is in bass clef with the same time signature and key signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various note values and rests.

Look down in pity Lord and see, The mighty woes that burthen me, Down to the dust my life is brought, Like one long

The second system of music continues the piece. It consists of two staves in treble and bass clefs, maintaining the 3/2 time signature and one flat key signature. The lyrics 'buried and forgot.' are positioned below the first staff of this system.

Continued.

WARREN. S. M. Sharp Key on A.

The third system of music, titled 'Warren', consists of two staves in treble and bass clefs. The time signature is common time (C) and the key signature is two sharps (A major). The lyrics 'Let all our tongues be one, To praise our God on high; Who from his bosom sent his son, To fetch us strangers nigh.' are placed below the first staff. The music features a melody in the upper staff and a bass line in the lower staff, concluding with a double bar line.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a melody with eighth and sixteenth notes, often beamed together, and rests. There are several measures with notes beamed across the bar line.

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

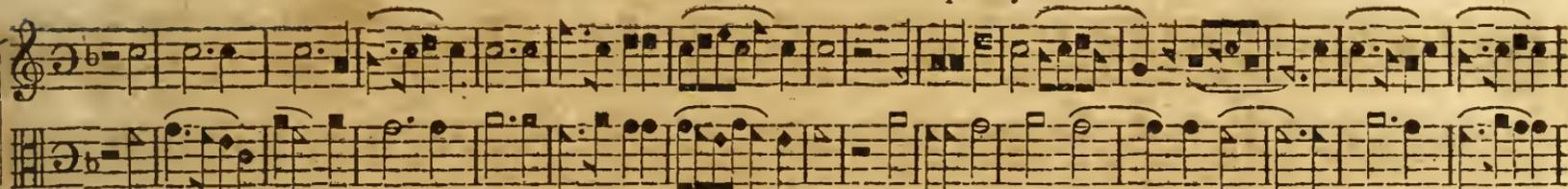
The second system of music continues the piece with two staves in treble and bass clefs, maintaining the sharp key signature and common time. The notation includes various rhythmic values and phrasing slurs.

ANGELS' HYMN. L. M. Sharp Key on G.

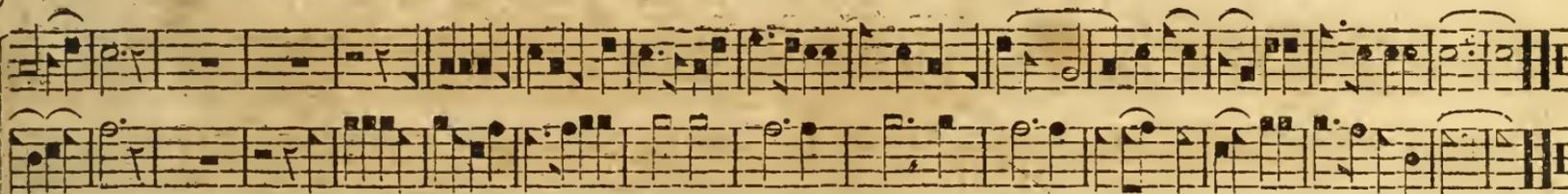
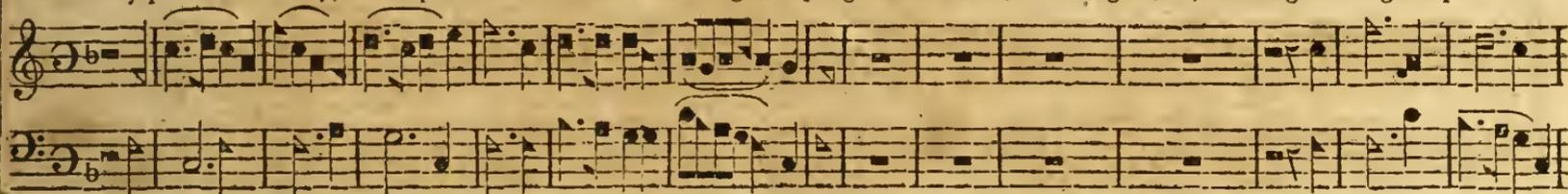
The first system of the second piece is in 3/2 time. The upper staff is in treble clef and the lower staff is in bass clef, both with a sharp key signature. The music is characterized by a slower tempo and features many half and whole notes.

The God of our salvation hears, The groans of Sion mixt with tears, Yet when he comes with kind designs, Thro' all the way his terror shines.

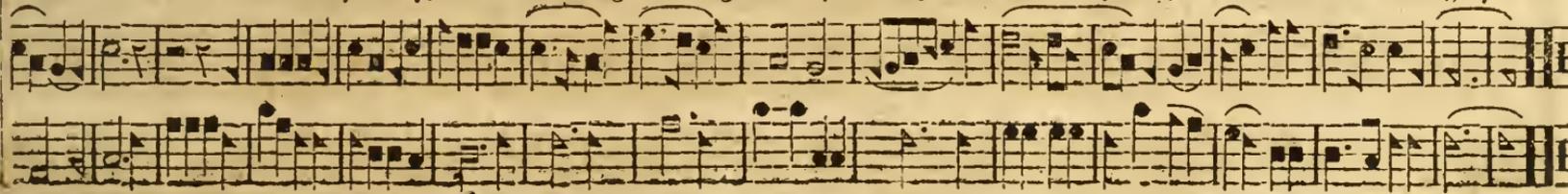
The second system of the second piece continues the 3/2 time melody on two staves in treble and bass clefs, with a sharp key signature.



The lofty pillars of the sky, And spacious concave rais'd on high ; Spangled with stars, a shining frame, Their great original proclaim.

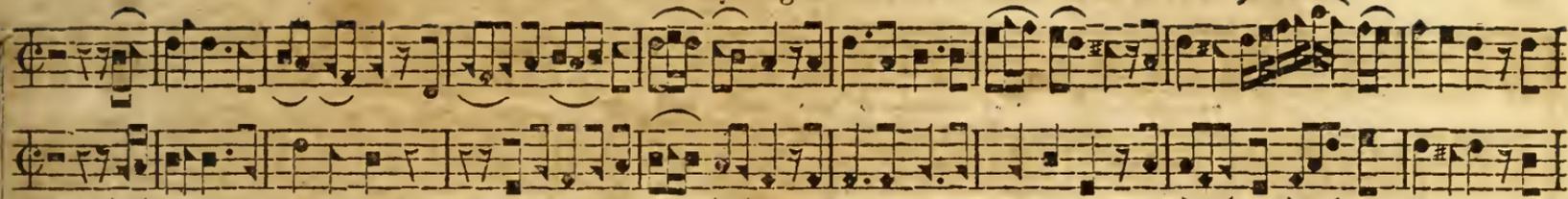


The unwearied sun from day to day, Pours knowledge on his golden ray ! And publishes to ev'ry land, The works of an Almighty hand.



Loud hallelujahs to the Lord, From distant worlds where creatures dwell; Let heav'n begin the

solemn word, And sound it dreadful down to hell. Let heav'n, &c.

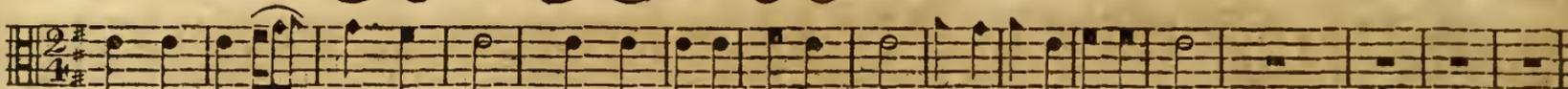
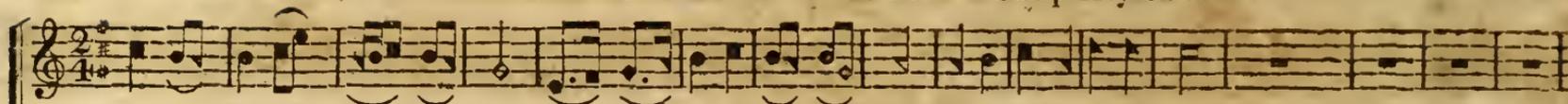


The Lord how absolute he reigns, Let ev'ry angel bend the knee; Sing of his love in heav'nly strains, And speak how fierce his terrors be. High

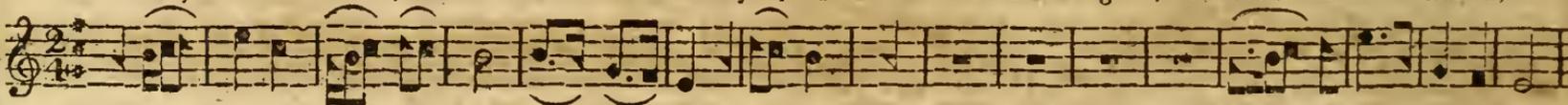


on a throne his glories dwell, An awful throne of shining bliss; Fly thro' the world, O sun, and tell, How dark thy beams compar'd to his,

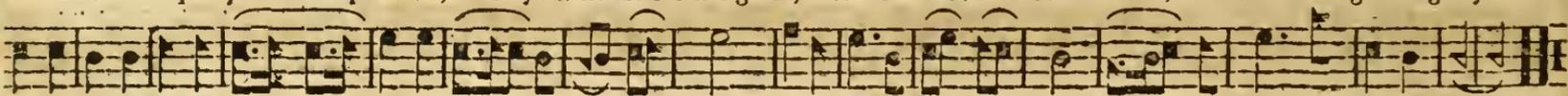




Hail the day that saw him rise, Ravish'd from our wishful eyes; Christ a while to mortals giv'n, Reascends his native heav'n,



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



Thro' ev'ry age eternal God, Thou art our rest our safe abode; High was thy throne ere heaven was made, High was, &c,

Or earth thy humble footstool laid. Or earth, &c. Or earth, &c.

Oh 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 the cursed tree, And groan'd away a dying life for thee my soul for thee.

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a half rest, followed by a series of notes including a dotted quarter note, an eighth note, and a quarter note. The piano accompaniment consists of rhythmic patterns of eighth and sixteenth notes.

Behold the judge descends, his guards are nigh, Heav'n earth and hell, draw near, let all things come, To hear his justice

The second system continues the vocal and piano parts. The vocal line has a half rest followed by a dotted quarter note, an eighth note, and a quarter note. The piano accompaniment continues with rhythmic patterns.

Tempests and fire attend him down the sky;

The third system continues the vocal and piano parts. The vocal line has a half rest followed by a dotted quarter note, an eighth note, and a quarter note. The piano accompaniment continues with rhythmic patterns.

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

The fourth system continues the vocal and piano parts. The vocal line has a half rest followed by a dotted quarter note, an eighth note, and a quarter note. The piano accompaniment continues with rhythmic patterns.

Hast thou not giv'n thy word, To save my soul from death ; And I can trust my Lord, And I can, &c. To keep my mortal

breath : I'll go and come, nor fear to die, I'll go, &c. 'Till from on high thou call me home.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one flat. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and phrasing slurs.

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

The second system of music continues the melody from the first system. It maintains the same two-staff structure with treble and bass clefs and a one-flat key signature. The notation includes various rhythmic patterns and phrasing.

H

The third system of music continues the piece. It features two staves with treble and bass clefs. The notation includes first and second endings, indicated by the numbers '1' and '2' above the final notes of the system.

sand days of mirth.

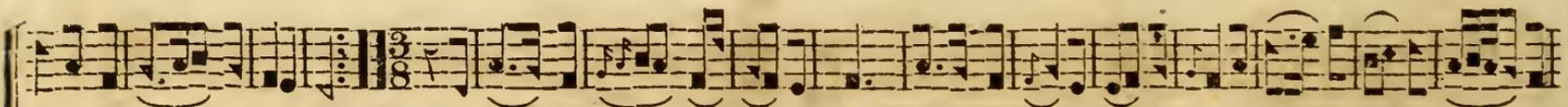
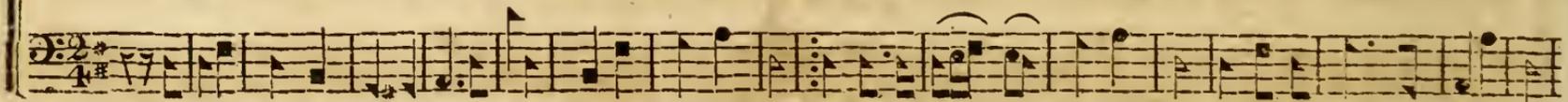
To spend, &c.

The fourth system of music concludes the piece. It consists of two staves with treble and bass clefs. Like the previous system, it includes first and second endings, marked with '1' and '2'.

Air. Moderato.

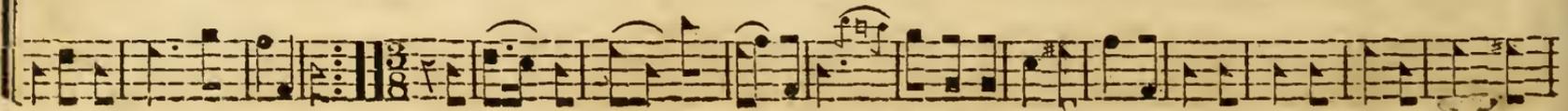


Before Jehovah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God alone, He can create, and he destroy.



He can, &c.

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



Loud.

Soft.



stray'd, He brought us to his fold again. He brought, &c.

We'll crowd thy gates with thankful songs, High as the heav'ns our



Loud.

Soft.

Loud.

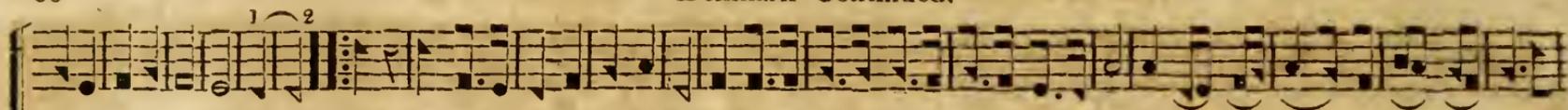
Soft.

Loud.

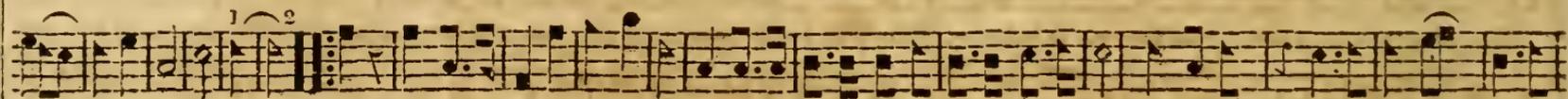


voices raise, And earth, & earth, with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise, Shall fill, &c. Shall fill





shall fill, &c. Wide, Wide as the world is thy command, Vast as eternity, eternity thy love, Firm as a rock thy truth must stand, When

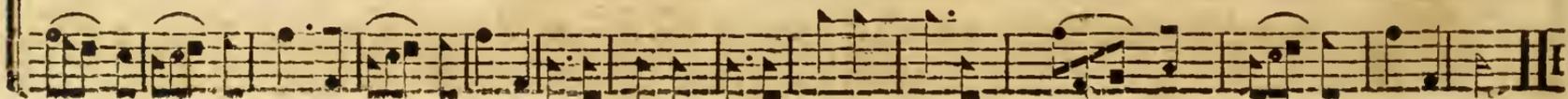


Soft.

Loud.



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



God of my salvation hear, And help me to believe : Simply do I now draw near, Thy blessing to receive. Full of guilt, alas I am, But

The first system of the musical score consists of four staves. The top staff is a treble clef with a common time signature. The second staff is a bass clef. The third staff is a treble clef, and the fourth staff is a bass clef. The music is written in a flat key signature (one flat) and common time. The lyrics are placed between the second and third staves.

to thy wounds for refuge flee: Friend of sinners, spotless lamb, thy blood was shed for me.

The second system of the musical score consists of four staves. The top staff is a treble clef with a common time signature. The second staff is a bass clef. The third staff is a treble clef, and the fourth staff is a bass clef. The music is written in a flat key signature (one flat) and common time. The lyrics are placed between the second and third staves. There are first and second endings marked with '1' and '2' at the end of the system.

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

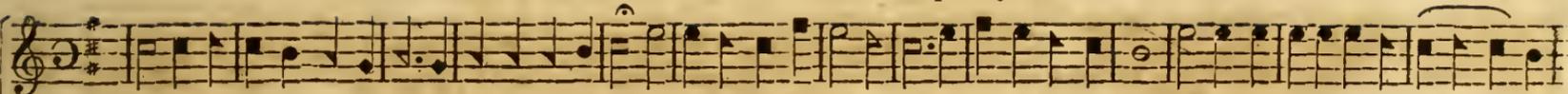
See the Lord of glory dying ! See him gasping ! hear him crying ! See his burthen'd bosom heave !

The second system of music continues the composition with two staves in treble and bass clefs, maintaining the one-flat key signature and common time. The notation includes various rhythmic patterns and phrasing.

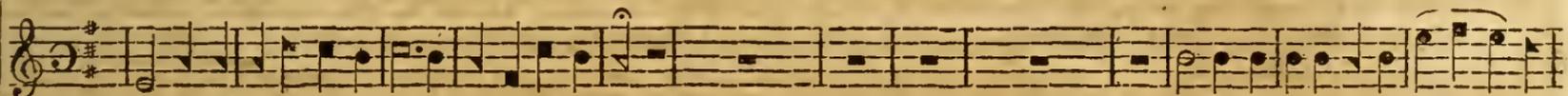
The third system of music continues the composition with two staves in treble and bass clefs, maintaining the one-flat key signature and common time. The notation includes various rhythmic patterns and phrasing.

Look ye sinners, ye that hung him ; Look how deep your sins have stung him, Dying sinners look and live.

The fourth system of music concludes the piece with two staves in treble and bass clefs, maintaining the one-flat key signature and common time. The notation includes various rhythmic patterns and phrasing, ending with a double bar line.



Why should the children of a 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.



Wand'ring pilgrims, mourning christians, Weak & tempted lambs of Christ, Who endure great tribulation, And with sins are much distress'd

Christ has sent me to invite you, To a rich and costly feast ; Let not shame nor pride prevent you, Come the sweet provision taste.

No more shall atheists mock his long delay, His vengeance sleeps no more, behold the day; Behold the judge descends, his guards are nigh,

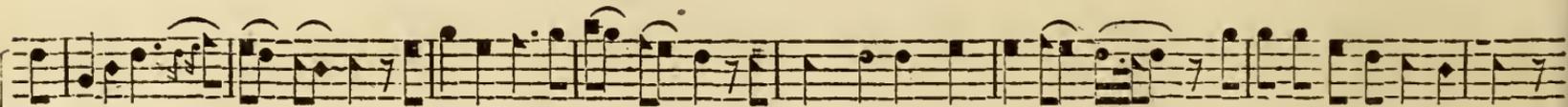
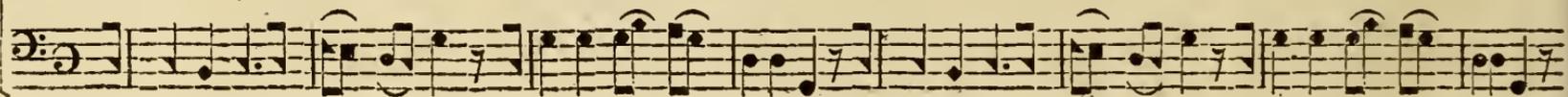
The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef with a common time signature. The lower staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staff.

Tempest and fire attend him down the sky. When God appears, all nature shall adore him, While sinners tremble, saints rejoice before him.

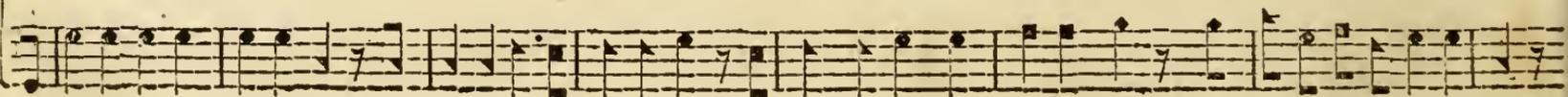
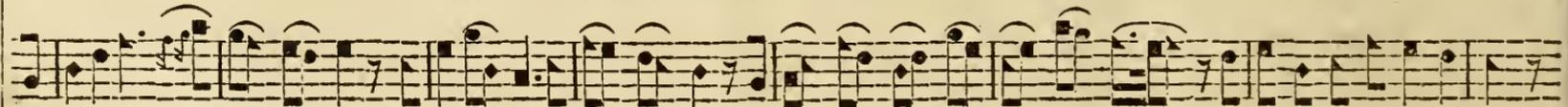
The second system of the musical score also consists of two staves. The upper staff is a vocal line in treble clef with a common time signature. The lower staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staff. The system concludes with first and second endings, indicated by '1' and '2' above the notes.

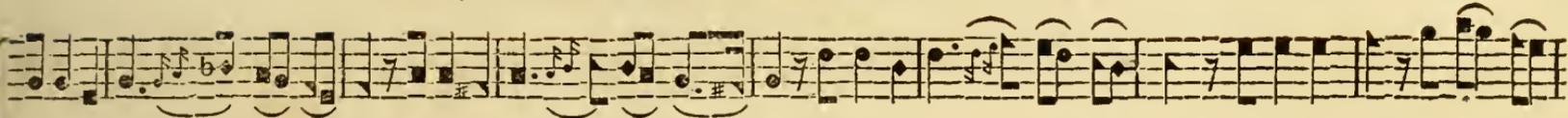


Away, my unbelieving fear! Fear shall in me no more take place; My Saviour doth not yet appear, He hides the brightness of his face ;

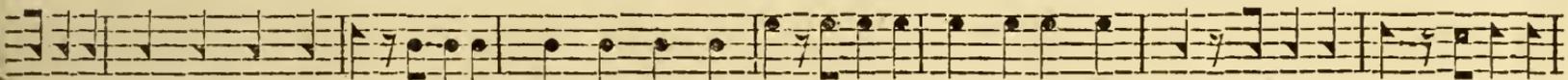


But shall I therefore let him go, And basely to the tempter yield? No, in the strength of Jesus, no! I never will give up my shield.

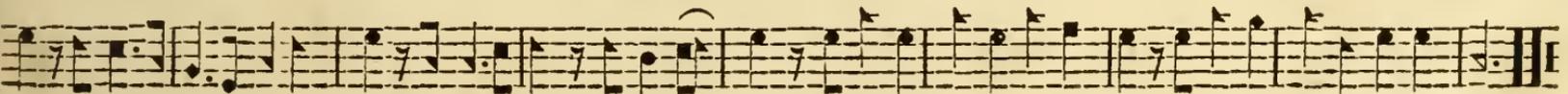
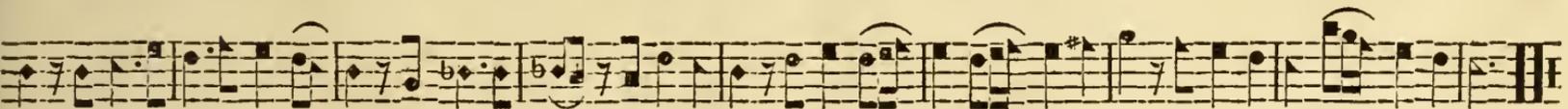




Altho' the vine its fruit deny, Altho' the olive yield no oil ; The withering fig tree droop and die, The field illude the tiller's toil ;



The empty stall no herd afford, And perish all the bleating race, Yet will I triumph in the Lord, The God of my salvation praise.



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

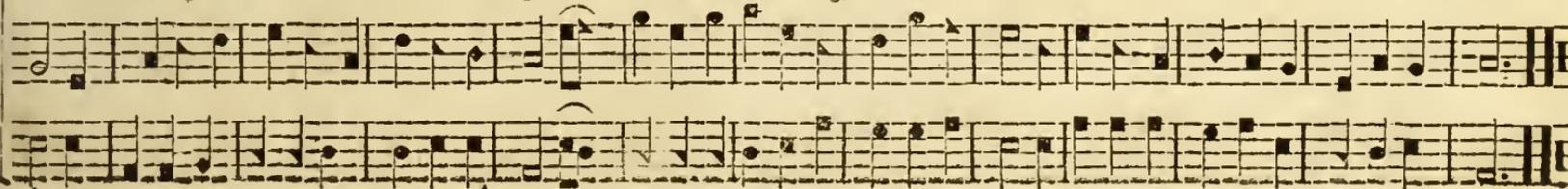
days are wasted like the smoke, Dissolving in the air ; My strength is dry'd, my heart is broak, And sinking in despair.



Tho' troubles assail, and dangers affright, Tho' friends should all fail and foes all unite ; Yet one thing secures us, whatever betide,



The scriptures assure us the Lord will provide, Yet one thing, &c.



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

PLYMOUTH. C. M. Flat Key on A.

O God of mercy, hear my call, My load of guilt remove; Break down this separating wall, That bars me from thy love.

BRENTWOOD. S. M. Sharp Key E.

71

Not all the blood of beasts, On Jewish altars slain; Could give a guilty conscience peace, Or wash away the stain. Or wash, &c.

BANGOR. C. M. Flat Key c. E.

Let me to some wild desert go, And find a peacefull home; Where storms of malice never blow, 'Temptations never come.

Save us O Lord aloud we pray, Nor let our sun go down at noon; Thy years are one eternal day, And

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a bass clef. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef. The lyrics are written below the second and third staves.

must thy children die so soon. Thy years are one eternal day, And must thy children die so soon.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat. The second staff is a bass clef. The third staff is a treble clef with a key signature of one flat. The fourth staff is a bass clef. The lyrics are written below the second and third staves. The system concludes with first and second endings on the top and bottom staves.



Thy wrath lies heavy on my soul, And waves of sorrow o'er me roll, While dust and silence spreads the gloom ; My friends belov'd in hap-



pier days, The dear companions of my ways, Descend around me to the tomb. My friends, &c.



The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music begins with a whole rest in both staves, followed by a series of notes and rests.

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

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

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

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

Stood before the lamb, and they had palms in their

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

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

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

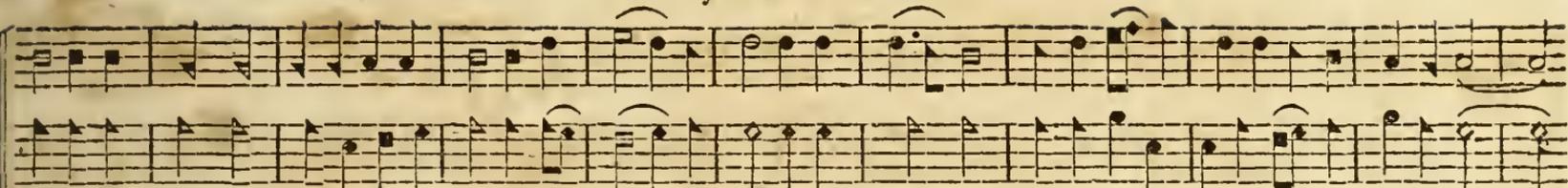
Heavenly Vision continued.

crying with a loud voice wo, wo wo wo be unto the earth by reason of the trumpet which is

This system consists of four staves of music. The first two staves are vocal parts with lyrics. The third and fourth staves are instrumental accompaniment. The music is in common time (C) and features various note values including quarter, eighth, and sixteenth notes, as well as rests. There are several slurs and phrasing marks throughout the system.

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

This system also consists of four staves of music. The first two staves are vocal parts with lyrics. The third and fourth staves are instrumental accompaniment. The music continues in common time (C) with similar note values and phrasing as the first system.



gether and cried to the rocks and mountains to fall upon them, and hide them from the face of him that siteth on the throne.



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

For the great day, &c.

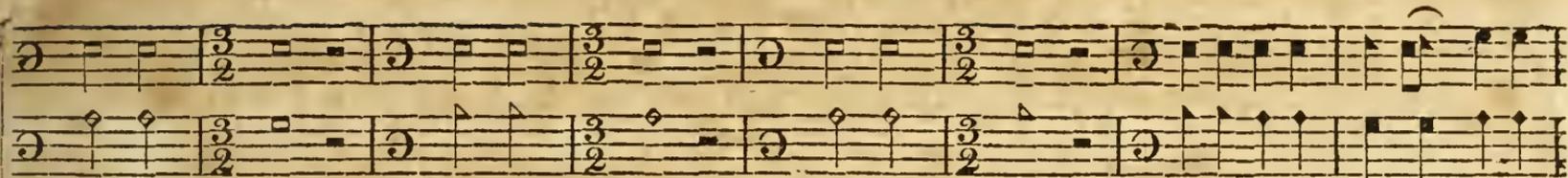


FUNERAL ANTHEM. Flat Key on F.

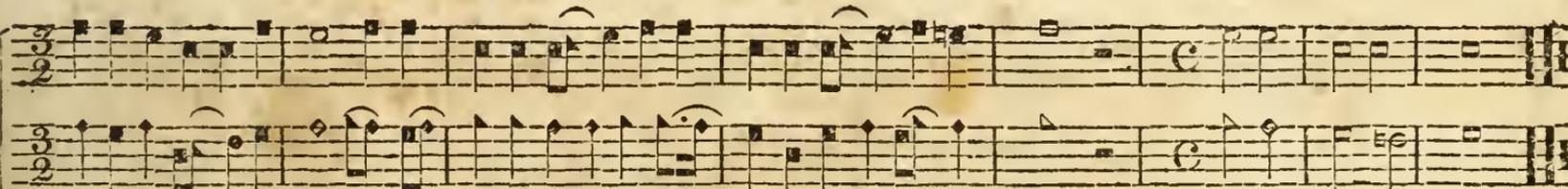
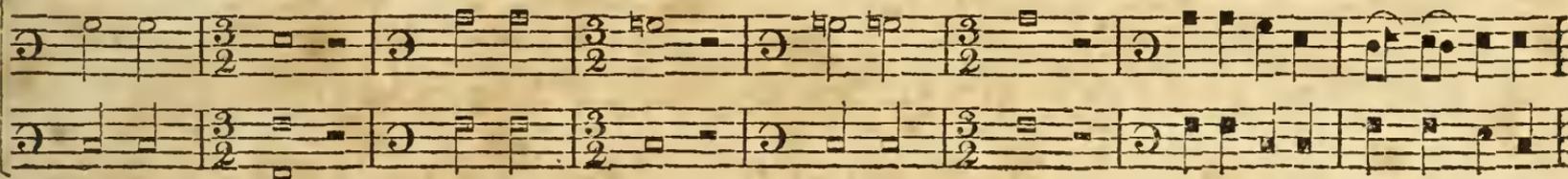
I heard a great voice from Heav'n, saying unto me, write, from henceforth, write, from henceforth,

write from henceforth, blessed are the dead that die in the Lord :

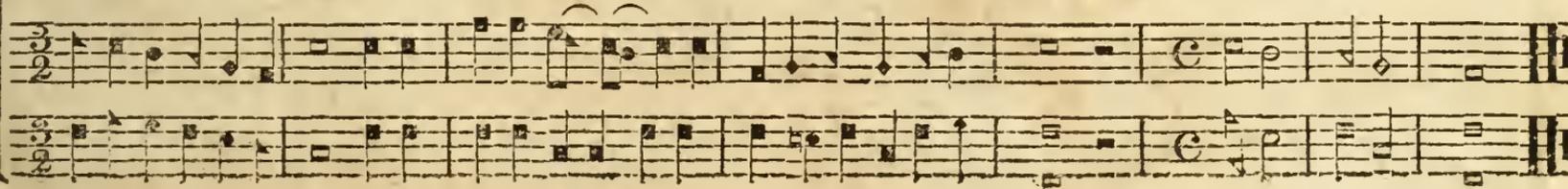
Yea saith the spirit for they rest,

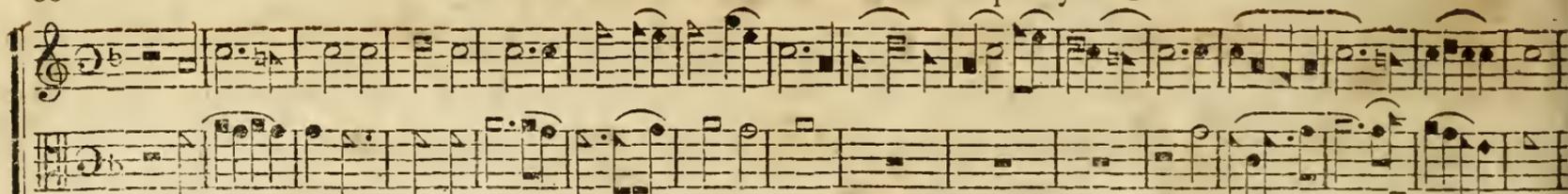


for they rest for they rest, for they rest, from their labors, from their labors,



from their labors and their works, which do follow, follow, follow, which do follow them. which do, &c.





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

The Lord descended from above, And bowed the Heavens most high; And underneath his feet he cast, The darkness of the sky.



The second system of music continues the piece with two staves in treble and bass clefs, maintaining the one-flat key signature and common time. The notation includes various rhythmic patterns and phrasing slurs.

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



The third system of music concludes the piece with two staves in treble and bass clefs. It features a double bar line at the end of the piece, indicating the final measure.

J U D G M E N T A N T H E M. Flat Key on E.

Hark, Hark, Hark ye mortals hear the trumpet,

Hark the archangel's voice proclaiming, Thou old time shall be no more.

Sounding loud the mighty roar,

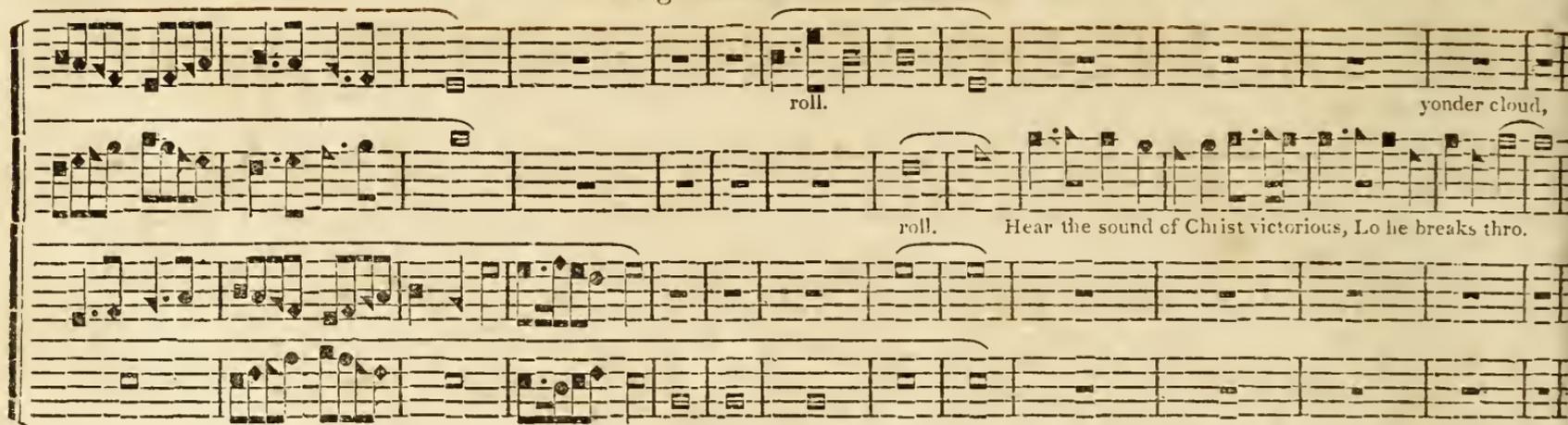
His loud trumpet, his loud trumpet

See the purple banner flying,

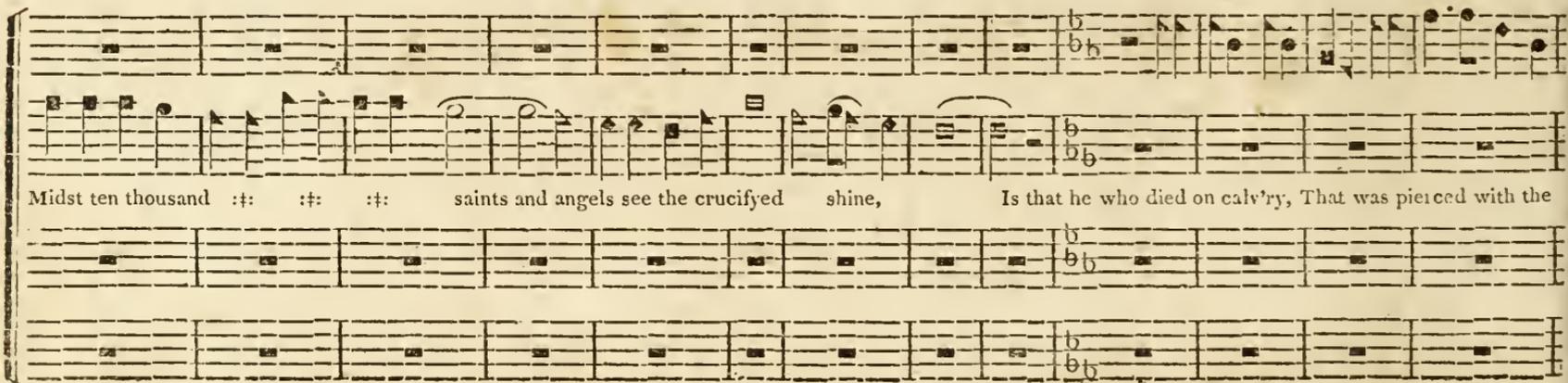
Hear the judgment chariot roll.

rends the tombs, ye dead awake.

Judgment Anthem Continued.



roll. yonder cloud,
roll. Hear the sound of Christ victorious, Lo he breaks thro.



Midst ten thousand :: :: :: saints and angels see the crucified shine, Is that he who died on cal'ry, That was pierced with the

Judgment Anthem Continued.

spear, tell us seraphs, you that wonder'd, See he rises thro' the air, Hail him ; Oh,

hail him, Oh yes 'tis Jesus ; Hallelujah, hallelujah, hallelujah, Oh,

yes 'tis Jesus, Oh, O come quickly, O come quickly,

Oh,

Come quickly, Hallelujah. Come Lord come.

The image shows a musical score for a four-part vocal ensemble. It consists of four staves of music. The lyrics are written below the staves. The music features various note values, rests, and dynamic markings. There are two first and second endings at the end of the piece, indicated by '1' and '2' above the notes. The score is printed in black ink on aged paper.

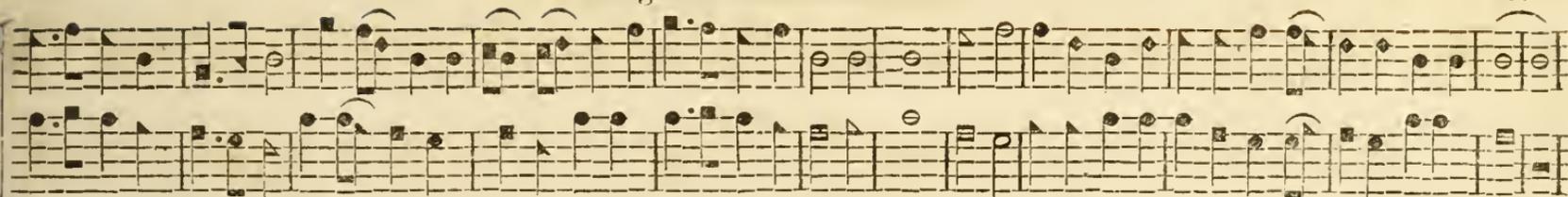
Judgment Anthem Continued.

Happy, happy mourners, happy mourners, happy mourners, Lo in clouds he comes, he comes. Now determin'd ev'ry evil to destroy.

View him smiling,

All ye nations now shall sing him, Songs of everlasting joy : Now redemption long expected, See the solmen pomp appear ; All his people once rejected,

Judgment Anthem Continued.



Now shall meet him in the air ; Hallelujah, hallelujah, welcome, welcome, bleeding lamb, Now his merit by the harpers, Thro' the eternal deep resounds,



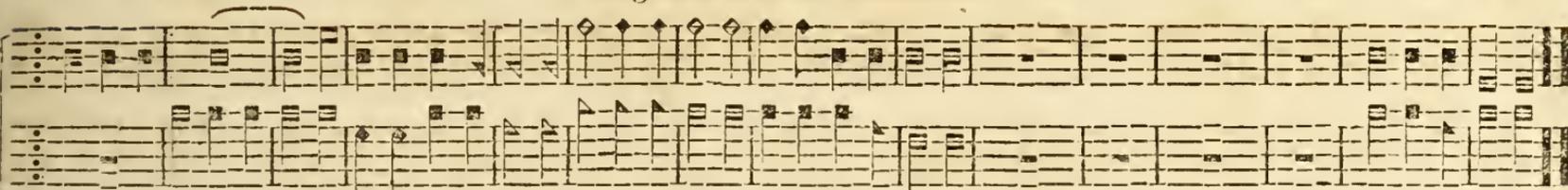
Now resplendant shine his nail prints, Ev'ry eye shall see the wound. They who pierc'd him shall at his appearance wail.



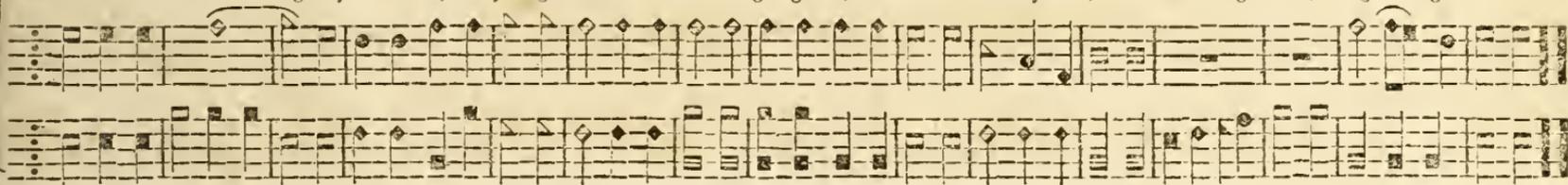
Judgment Anthem Continued.

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

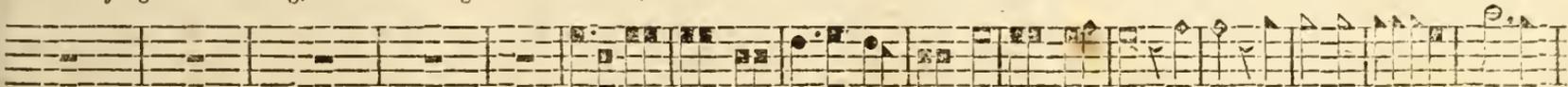
come to judgment, come to judgment, Stand before the Son of man, Hark, hark, the archangel swells the solemn summons loud



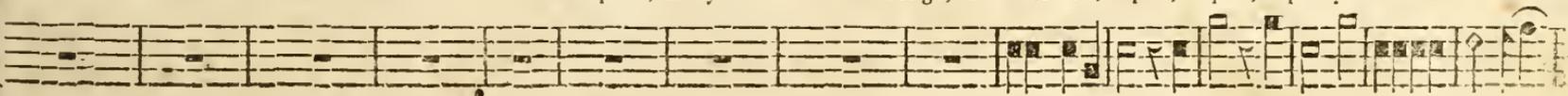
Tears the strong pillars of the vaults of heaven, Breaks up old marble the repose of princes : See the graves open and the bones arising, Flames all around them. Hark the shrill outcries of the guilty wretches, lively bright horror and amazing anguish, stares thro' their eyelids, while the living worm, lies gnawing within them.



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



Down to hell there's no redemption, Ev'ry christless soul must go, Down to hell, depart, depart, depart ye cursed into ever-



Judgment Anthem Continued.

Hear the Saviour's words of mercy, Come you ransom'd sinners home; Swift and joyful in your journey, To the palace of your God.

lasting flames See the souls that earth des-
Joy celestial hymns harmo-

pised, In celestial glories move; Hallelujah big with wonder, Praising Christ's eternal love; Hallelujah, hallelujah echo through the realms of light.
nious in soft symphony resound, Angels, seraphs, harps and trumpets, Swell the sweet angelic sound; Hail Almighty, hail Almighty, Great eternal Lord, Amen.

EASTER ANTHEM. Sharp Key on A.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a 2/4 time signature and a key signature of one sharp (F#). The lower staff is in bass clef with the same time signature and key signature. The music begins with several measures of rests, followed by a melodic line in the treble staff and a corresponding bass line.

The Lord is risen indeed!

Hallelujah!

The Lord is risen indeed!

Hallelujah!

The second system of the musical score continues the melody from the first system. It features the same two-staff arrangement (treble and bass clefs, 2/4 time, one sharp key signature). The lyrics are placed below the staves, with the treble staff containing the vocal line and the bass staff containing the accompaniment.

M

The third system of the musical score continues the melody. It maintains the two-staff format (treble and bass clefs, 2/4 time, one sharp key signature). The lyrics are placed below the staves, with the treble staff containing the vocal line and the bass staff containing the accompaniment.

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

The fourth system of the musical score concludes the piece. It features the same two-staff arrangement (treble and bass clefs, 2/4 time, one sharp key signature). The lyrics are placed below the staves, with the treble staff containing the vocal line and the bass staff containing the accompaniment.

Hallelujah, Hallelujah, Hallelujah, And did he rise? And did he rise? did he rise? Hear it ye

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

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

Rejoice ye shining worlds on high, Behold the king of glory nigh, Who can this king of glory be,

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by three accompaniment staves. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are written below the vocal staff.

'The mighty Lord, the Saviour he. The mighty, &c. The mighty, &c.

The second system of the musical score also consists of four staves. The key signature and time signature remain the same as in the first system. The lyrics are written below the vocal staff.

ARNHEIM. L. M. Sharp Key on D.

The first system of musical notation for 'ARNHEIM' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and ties.

All ye bright armies of the skies, Go worship where your Saviour lies ; Angels & kings before him bow, Those Gods on high & Gods below.

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

ARLINGTON. C. M. Sharp Key on G.

The first system of musical notation for 'ARLINGTON' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests and ties.

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

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

Let ev'ry creature join, 'To praise th' eternal God; Ye heavenly host the songs begin, And sound his name abroad.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature (C). The lyrics are printed below the staves, with the first line of text centered under the first two measures of the upper staff.

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

The second system of the musical score also consists of two staves, treble and bass clef. The lyrics are printed below the staves, with the first line of text centered under the first two measures of the upper staff. The music continues from the first system.

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

Around, &c. Around, &c.

Around, &c.

Lord, in the morning thou shalt hear,

My voice ascending high ;

To thee will I di-

rect my pray'r, To thee lift up mine eye.

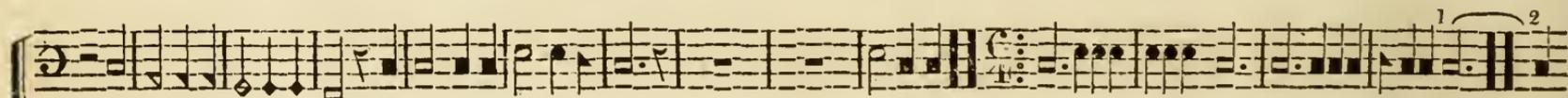
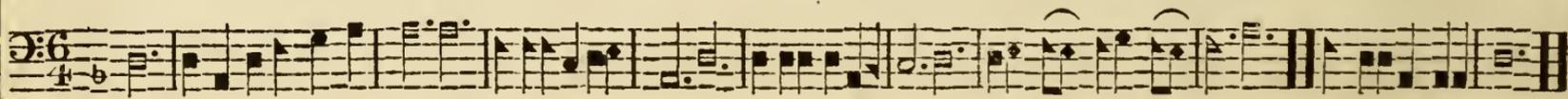
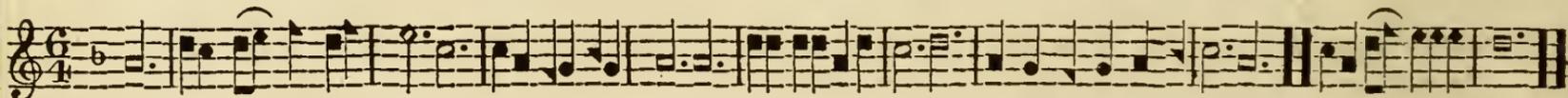
To thee, &c.

With earnest longing of the mind, My God, to thee I look ; So pants the hunted heart to find, And taste the cooling brook. When shall I see

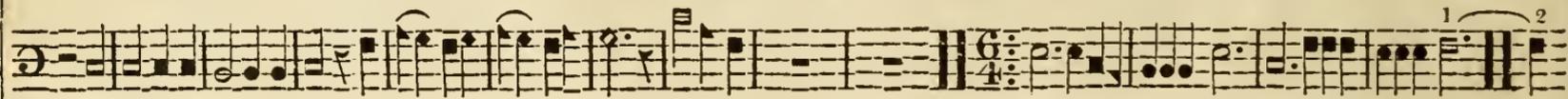
thy courts of grace, And meet my God again ; So long an absence from thy face, My heart endures with pain. So long, &c.



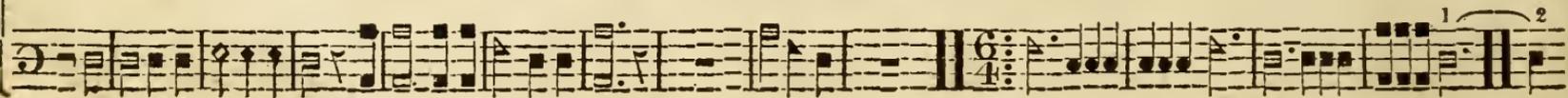
Mine eyes are now closing to rest, My body must soon be remov'd, And mould'ring, lie buried in dust, No more to be envi'd or lov'd. No, &c.

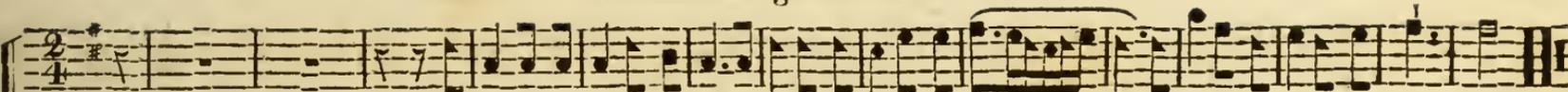


Ah! what is this drawing my breath, And stealing my senses away? Oh! tell me, my soul is it death, Releasing me kindly from clay.

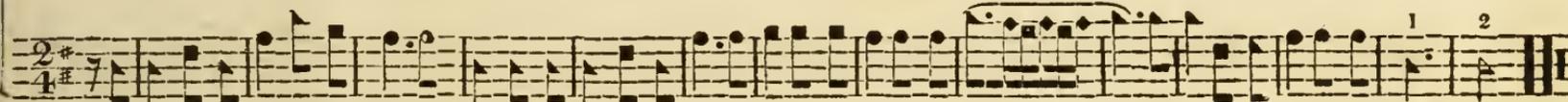
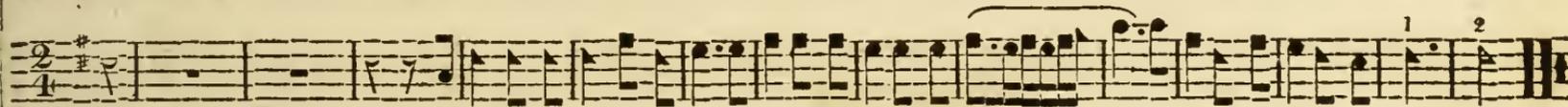


Oh! tell me,

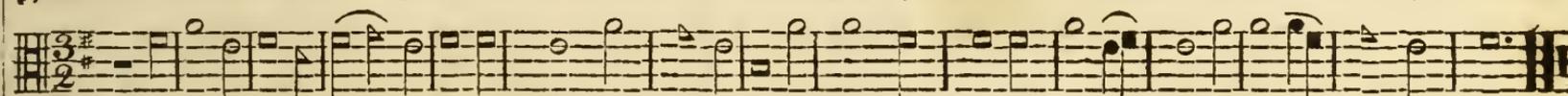
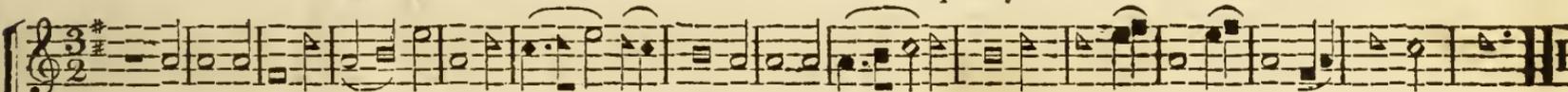




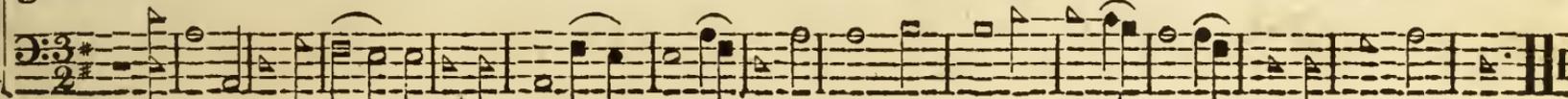
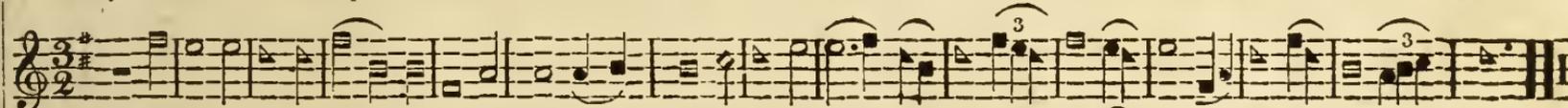
Now, mounting, my soul shall descry, The regions of pleasure and love, My spirit triumphant shall fly, And dwell with my Saviour above.

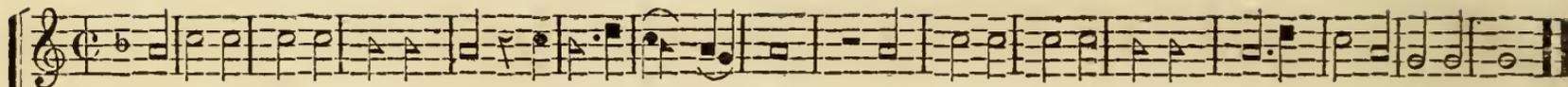


C H I N A. C. M. Sharp Key on D.

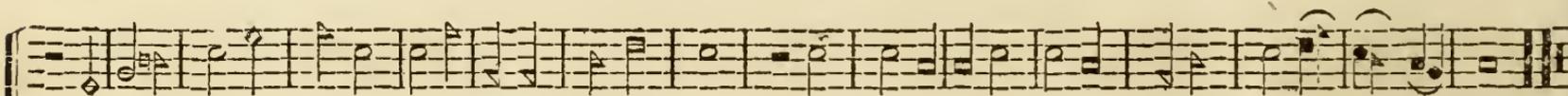
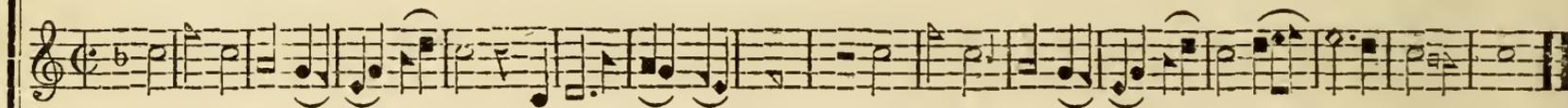


Why should we mourn departed friends, Or shake at death's alarms, 'Tis but the voice that Jesus sends, To call us to his arms.

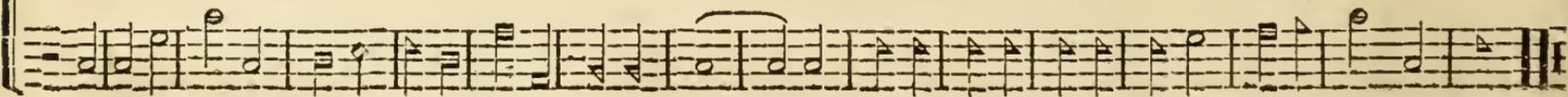
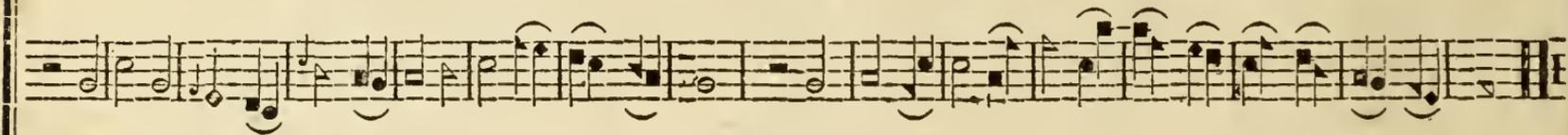




When fancy spreads her boldest wings And wanders unconfin'd, Amid the var'ous scenes of things, Which entertain the mind :



In vain we trace creation o'er, In search of sacred rest ; The whole creation is too poor, To make us wholly blest.



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

N E W M A R K . C. M. Sharp Key on G.

Come holy Spirit heav'nly Dove, With all thy quick'ning pow'rs Kindle a flame of sacred love, In these cold hearts of ours.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in a flat key and common time. The melody in the treble staff begins with a quarter rest, followed by a series of eighth and quarter notes, including a triplet of eighth notes. The bass staff provides a simple accompaniment with quarter and eighth notes.

Now in the heat of youthful blood,

Remember your Creator God ;

Behold the months

The second system of music continues the melody and accompaniment from the first system. It features similar rhythmic patterns and includes a triplet of eighth notes in the treble staff. The lyrics are positioned below the treble staff.

come hast'ning on,

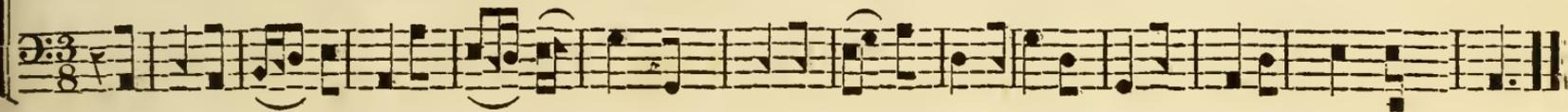
When you shall say my joys are gone.

When you, &c.

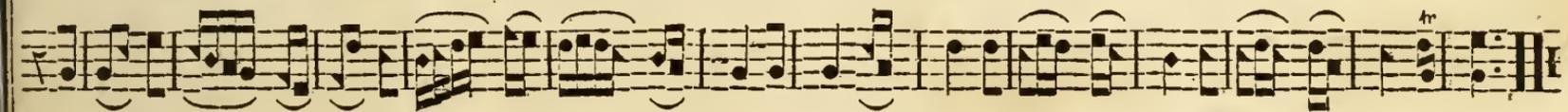
The third system of music concludes the piece. It features a final melodic phrase in the treble staff and a corresponding accompaniment in the bass staff. The lyrics are placed below the treble staff. The system ends with a double bar line.



Firm and unmov'd are they, That rest their souls on God; Fix'd as the mount where David stood, Or where the ark abode.

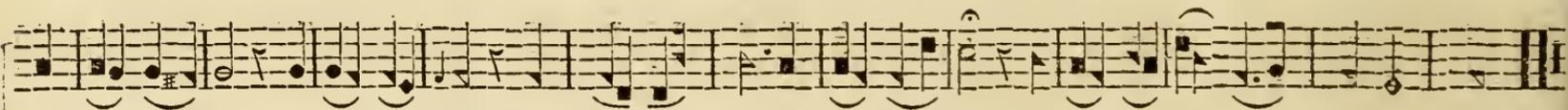
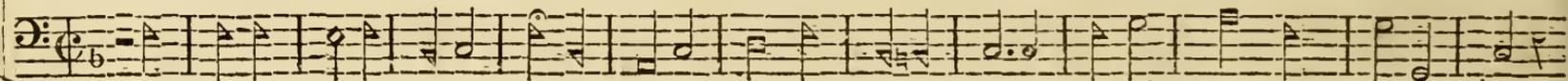


As mountains stood to guard, The city's sacred ground; So God and his Almighty love, Embrace his saints around.

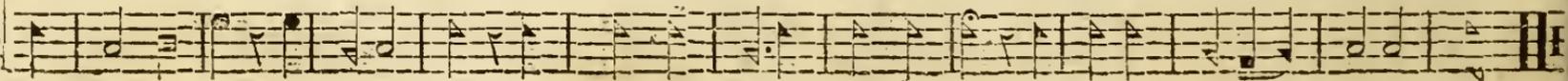
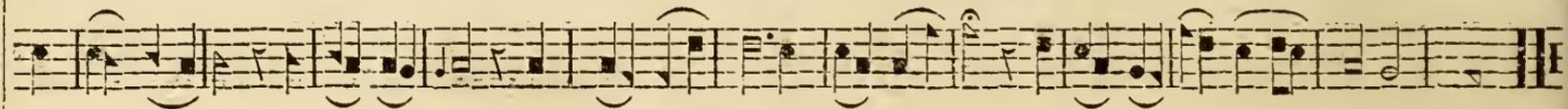




Jehovah reigns, his throne is high, His robes are light and majesty ; His robes, &c.



His glory shines with beams so bright, No mortal can sustain the sight. No mortal, &c.



The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a mix of eighth and sixteenth notes, with some measures containing rests.

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

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

S I L V E R S T R E E T . S. M. Sharp Key on C.

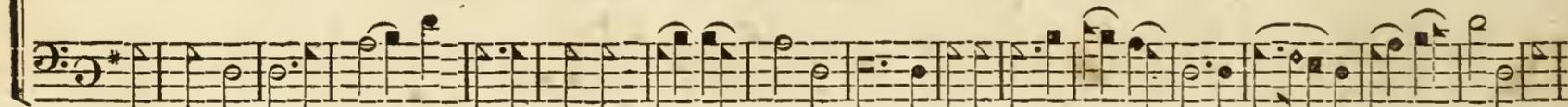
The first system of musical notation for 'Silver Street' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (C-sharp) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is primarily composed of quarter and eighth notes.

Come we who love the Lord, And let our joys be known; Join in a song with sweet accord, And thus surround the throne.

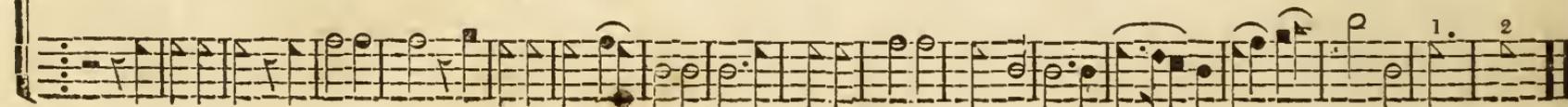
The second system of musical notation for 'Silver Street' consists of two staves, continuing the melody and bass line from the first system. It maintains the same key signature and time signature.



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.

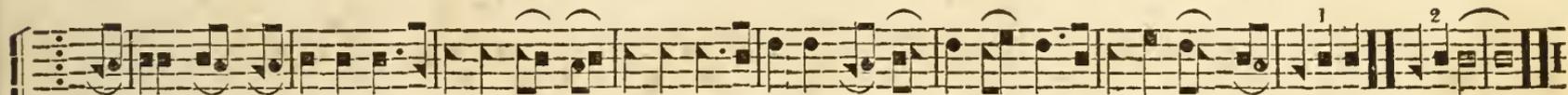
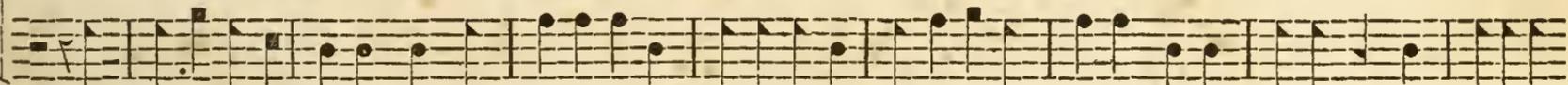


So science spreads her lucid ray, O'er lands which long in darknes lay; She visits fair Columbia, And sets her sons among the stars.

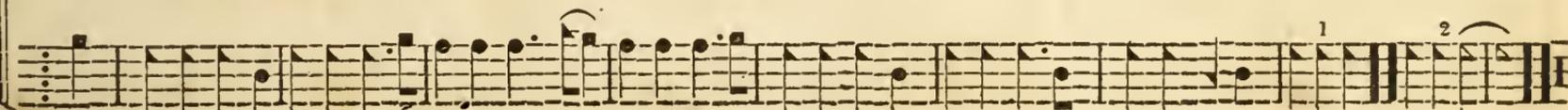
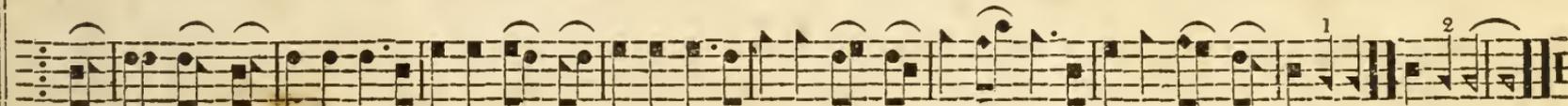




Fair freedom her attendant waits, To bless the portals of her gates, To crown the young and rising states With laurels of immortal day.



The British yoke, the Gallic chain, Was urg'd upon our necks in vain, All haughty tyrants we disdain, And shout long live America.



Ye that delight to serve the Lord, The honors of his name record, His sacred name forever bless;

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The time signature is 3/4. The key signature has one sharp (F#). The lyrics are printed below the vocal staves.

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

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are printed below the vocal staves. The system concludes with a double bar line.

Musical score for 'DEVIZES' in common time (C. M.) and sharp key on A. The score consists of four staves: two for the vocal line and two for the piano accompaniment. The lyrics are: "With my whole heart I'll raise my song, Thy wonders I'll proclaim, Thou sov'reign judge of right & wrong, Wilt put my foes to shame. Wilt, &c."

WINCHESTER. L. M. Sharp Key on C.

Musical score for 'WINCHESTER' in 3/2 time and sharp key on C. The score consists of four staves: two for the vocal line and two for the piano accompaniment. The lyrics are: "My refuge is the God of love, Why do my foes insult and cry, Fly like a tim'rous trembling dove, To distant woods or mountains fly."

Musical notation for the first system of 'WINTER'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written in the treble clef, and the bass line is in the bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and accidentals.

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

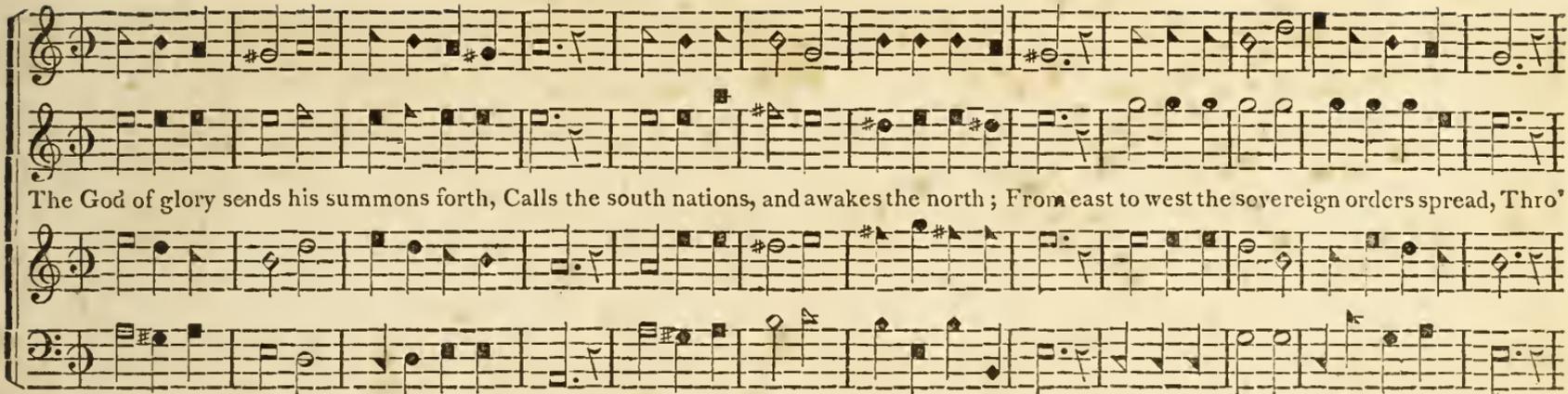
Musical notation for the second system of 'WINTER'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is common time (C). The melody continues in the treble clef, and the bass line is in the bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and accidentals.

F U N E R A L T H O U G H T. C. M. Flat Key on A.

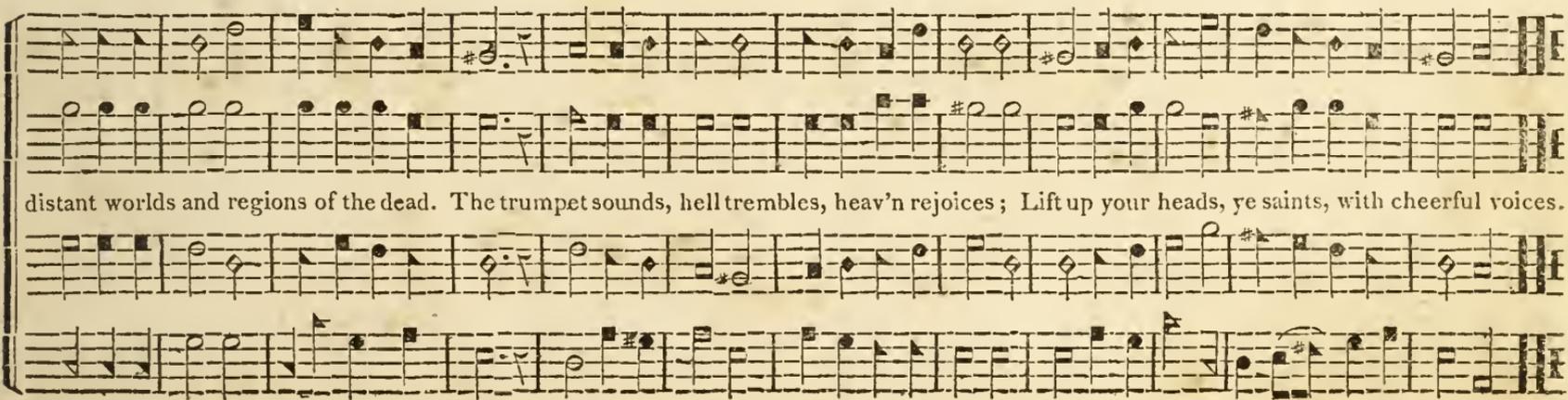
Musical notation for the first system of 'FUNERAL THOUGHT'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written in the treble clef, and the bass line is in the bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and accidentals.

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

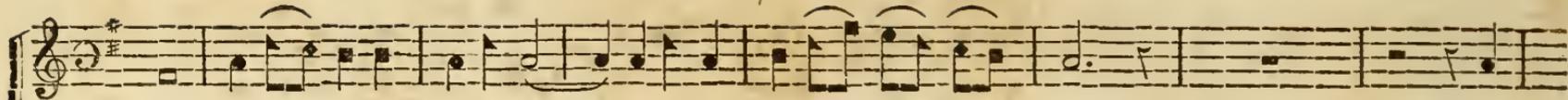
Musical notation for the second system of 'FUNERAL THOUGHT'. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is common time (C). The melody continues in the treble clef, and the bass line is in the bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and accidentals.



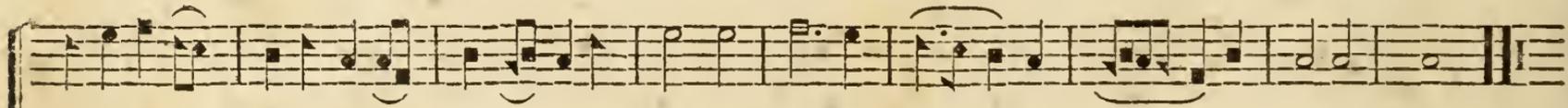
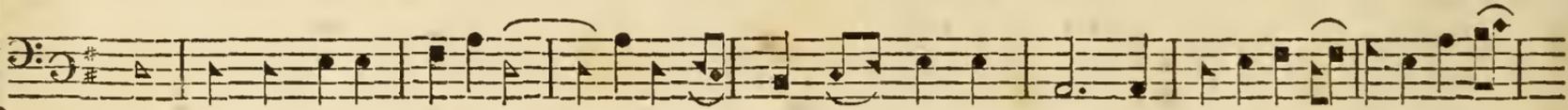
The God of glory sends his summons forth, Calls the south nations, and awakes the north ; From east to west the sovereign orders spread, Thro'



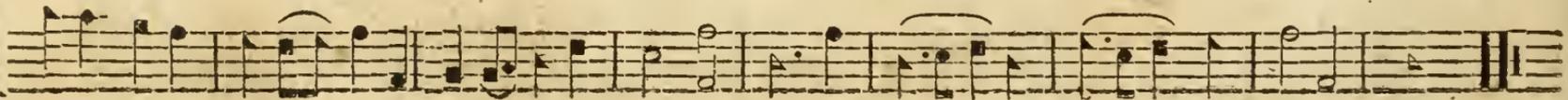
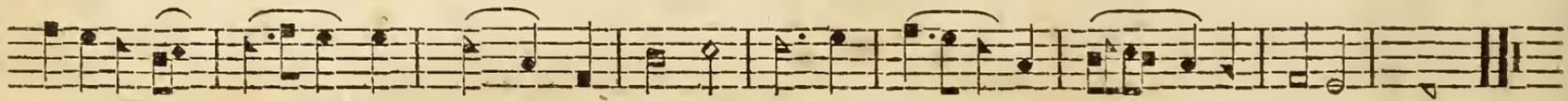
distant worlds and regions of the dead. The trumpet sounds, hell trembles, heav'n rejoices ; Lift up your heads, ye saints, with cheerful voices.



Bless, O my soul the living God, Call home my thoughts that rove abroad ; Let all the pow'rs with-



in me join, In work and worship so divine. In work and worship so divine.



10
10/4
10/4

3
2
—
5

