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T H E
MUSICAL CONCERT.

C O N T A I N I N G,

The RUDIMENTS of MUSIC, and a great variety of PSALM-TUNES, together with a number of AN-
THEMS, suitable for CHURCHES and SINGING SOCIETIES, many of which were never before published.

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*THE SECOND EDITION.*

~~~~~  
By ELISHA WEST, *Philo Musico.*

~~~~~  
*Published According to Act of Congress.*

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PRINTED, TYPOGRAPHICALLY, at NORTHAMPTON,
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~~~~~  
1807.

## PREFACE TO THE SECOND EDITION.

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*THE Author of the MUSICAL CONCERT having been encouraged by a rapid sale of the First Edition of this work, does now most respectfully offer the Public this Second Edition, in which the First is revised, corrected, and enlarged by the addition of forty tunes never before published. He hopes this book will be carefully perused, and be understood before any denounce him as an intruder upon the Public.—He asks the patronage of all men of science, and assures the Public, that to be useful in the Art of Music is the most sincere wish of the Author.*

ELISHA WEST.

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# RUDIMENTS of MUSIC.



## LESSON I.

### Notes and their Respective Rests.

Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver. A Flat. A Sharp. Natural. Repeat. Slur. Direct.

Marks of Distinction. Point of Addition. Figure of Diminution. A Single Bar. A Double Bar. A Cloze.

### Moods of Time.

|              |        |          |           |              |     |     |                |     |          |  |
|--------------|--------|----------|-----------|--------------|-----|-----|----------------|-----|----------|--|
| COMMON TIME. |        |          |           | TRIPLE TIME. |     |     | COMPOUND TIME. |     | SYNCOPE. |  |
| Adagio.      | Largo. | Allegro. | ♩ from 4. | 1st.         | 2d. | 3d. | 1st.           | 2d. |          |  |

SYNCOPIATION. SYNCOPE.

## LESSON II.

## Rules to find the MI.

When there is neither a flat,  $\flat$ , or a sharp,  $\sharp$ , set at the beginning of a tune, *mi* is in B,

|                                    |   |                                     |   |
|------------------------------------|---|-------------------------------------|---|
| But if B be FLAT, MI is in         | E | If F be SHARP, MI is in             | F |
| If B and E be FLAT, MI is in       | A | If F and C be SHARP, MI is in       | C |
| If B, E and A be FLAT, MI is in    | D | If F, C and G be SHARP, MI is in    | G |
| If B, E, A and D be FLAT, MI is in | G | If F, C, G and D be SHARP, MI is in | D |

## BASS STAVE.

G Cliff,

A staff with a G clef. The notes G, F, E, D, C, B, A, G, F, E, D are written on the lines and spaces from top to bottom.

## TENOR STAVE.

A staff with a C clef. The notes A, G, F, E, D, C, B, A, G, F, E are written on the lines and spaces from top to bottom.

## TREBLE and COUNTER STAVE.

A staff with an F clef. The notes B, A, G, F, E, D, C, B, A, G, F are written on the lines and spaces from top to bottom.

When MI is found, the lines and spaces are twice *fa*, *sol*, *la*, ascending, then comes *mi* again. Below *mi*, twice *la*, *sol*, *fa*, descending, then comes *mi* again.

From *mi* to *fa*, and from *la* to *fa*, are half tones ascending. From *fa* to *mi*, and from *fa* to *la*, are half tones descending.

## LESSON III.

1 contains 2  
Semibreve Minims, 4  
Crotchets, 8  
Quavers, 16  
Semiquavers, 32  
Demisemiquavers.

A musical staff illustrating different note values. From left to right: a semibreve (one note), minims (two notes), crotchets (four notes), quavers (eight notes), semiquavers (sixteen notes), and demisemiquavers (thirty-two notes).

The Semibreve is the measure Note, and fills a bar in the first, second and third Moods of Common Time.

A REST, is a mark of silence, the length of its respective note.

A FLAT or FLA'S,  $\flat$  set at the beginning of a tune serve to remove the mi, and placed at the left hand of a note, sinks it half a tone.

A SHARP or SHARPS,  $\sharp$  set at the beginning of a tune, also remove the mi, and placed at the left hand of a note, raises it half a tone.

A NATURAL,  $\natural$  restores a note to its primitive sound.

A REPEAT, :S: or  shows, that from the note over or before which it is placed, to the end of the strain, is to be sung again.

A SLUR,  includes those notes, which are sung at one syllable.

A DIRECT,  $\sim$  shows the place of the succeeding staves.

MARK of DISTINCTION, † shows that the note over which it is, must be sung emphatically.

POINT of ADDITION,  $\overset{+}{\sim}$  makes the note to which it is prefixed half as long again.

A FIGURE THREE, 3 placed over or under any three notes, reduces them to the time of two of the same kind.

A BAR,  divides the time into equal parts.

A DOUBLE BAR,  shows the end of a strain, by some authors.

The figures 1, 2, direct the performer that the note under figure 1, is sung the first time, under 2, when repeated, and if they are tied, both are sung when repeated.

A CLOSE,  shows the end of a strain.

L E S S O N I V.

Common Time Moods.

FIRST MOOD,  contains four beats in a bar, in the time of four seconds, two down and two up.

SECOND MOOD,  contains four beats in a bar, beat and sung as the other, only one third quicker.

THIRD MOOD,  contains two beats in a bar, one down the other up, in the time of two seconds.

FOURTH MOOD,  contains two beats in a bar, in the time of one second.

Triple Time Moods.

FIRST  contains three beats in a bar, in the time of three seconds, two down, the other up.

SECOND,  contains three beats in a bar, beat and sung as the first, only one third faster.

Compound Time Moods.

FIRST  contains two beats in a bar, in the time of two seconds, one down the other up.

SECOND  has two beats in a bar, beat and sung like the first, only one third quicker.

Of Beating.

Beating time is the way of measuring the proportionate duration of notes. The common methods of which, are these; for the two first moods of Common Time, having four beats in a bar, let the end of the fingers fall, then the heel of the hand; thirdly, raise the heel of the hand, and fourthly, throw up the ends of the fingers, which finishes the bar.

For the third and fourth moods of Common Time, and the two moods of Com-



Lessons for Tuning the Voice.

Tenor or Treble.

MAJOR KEY.

MINOR KEY.

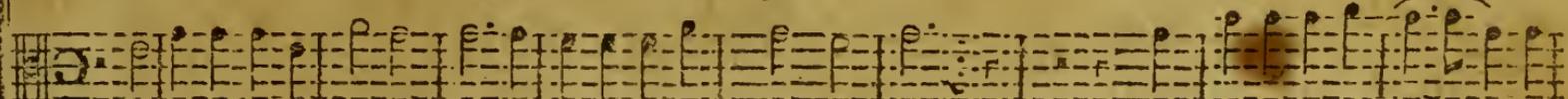
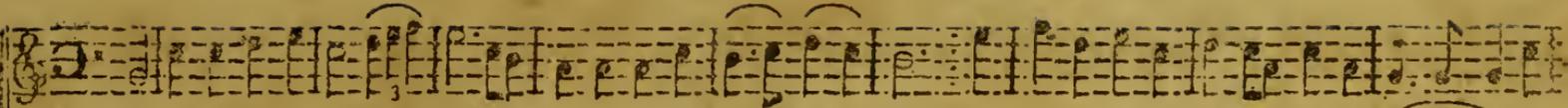
Counter.

Bass.

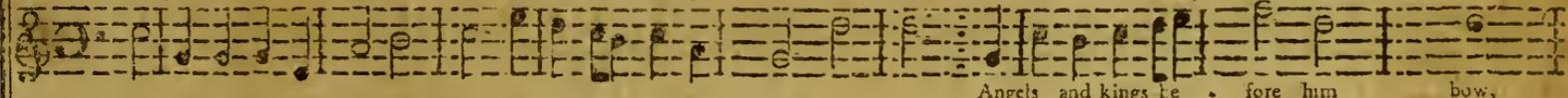
key note.

key note.

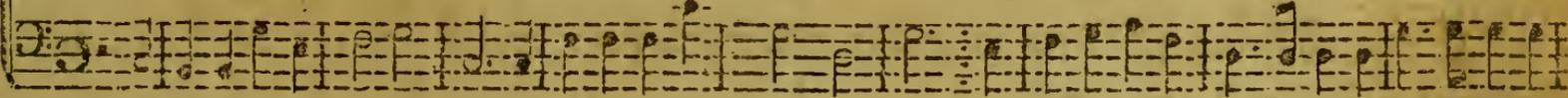




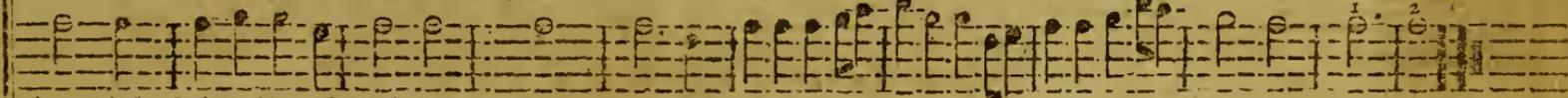
All ye bright armies of the skies, Go worship where your Saviour lies; Angels and kings before him



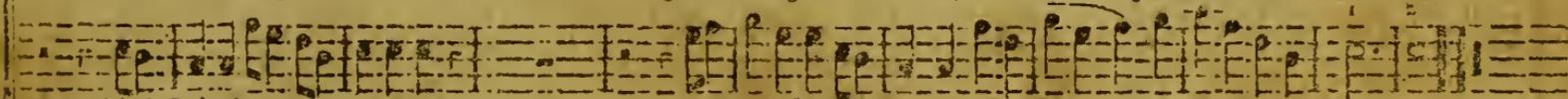
Angels and kings be fore him bow,



Those Gods on high and gods below,

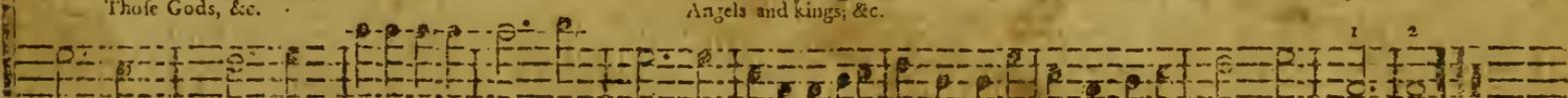


bow, Those Gods on high and Gods be low. Angels and kings before him bow, Those Gods on high and Gods be low.



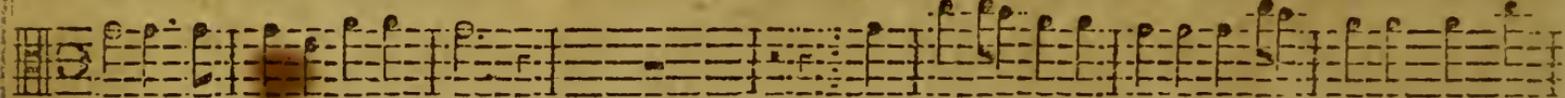
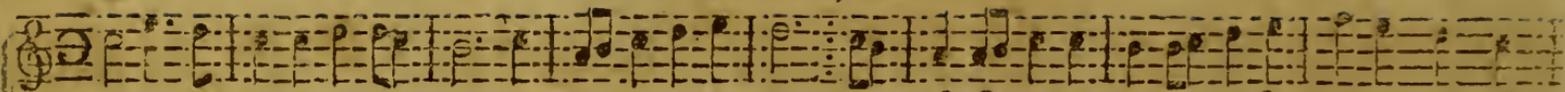
Those Gods, &c.

Angels and kings; &c.

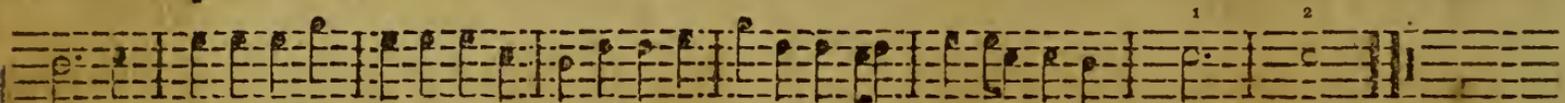
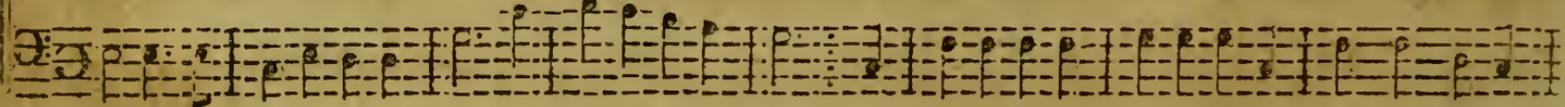
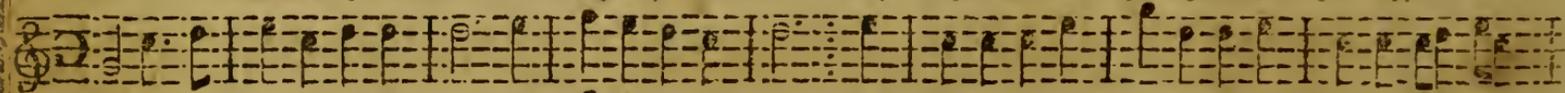


Those Gods, &c.

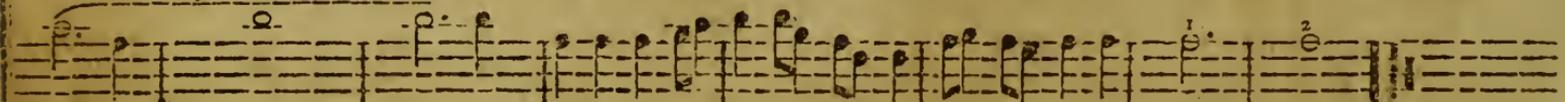
## America. C, M.



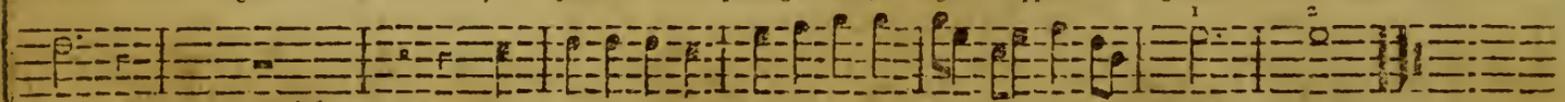
When God reveal'd his gracious name, And chang'd my mournful state; My rapture seem'd a pleasing dream, The grace appear'd to



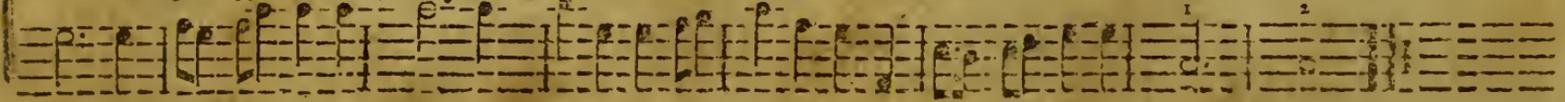
My rapture seem'd a pleasing dream, : 1:



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



The grace appear'd so great,





And songs, &c.

And songs of joy and vic - to - ry, And songs of joy and

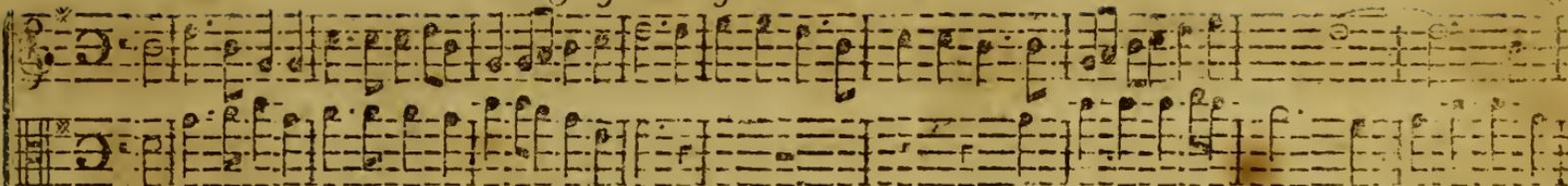
Now shall my head be lifted high, Above my foes around, And songs of joy and victory, Within thy temples

And songs of joy, &c.

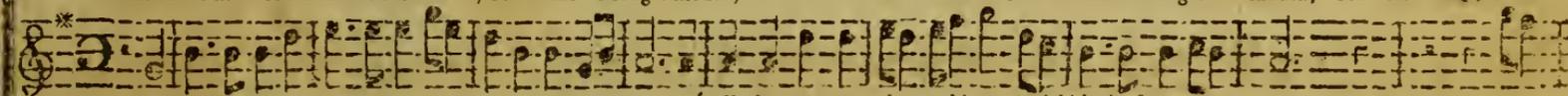
victory within thy temples found, found. Within thy temples found.

found, And songs of joy, &c.

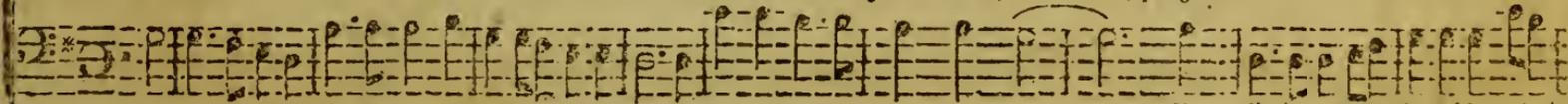
Song of Praise. C. M.



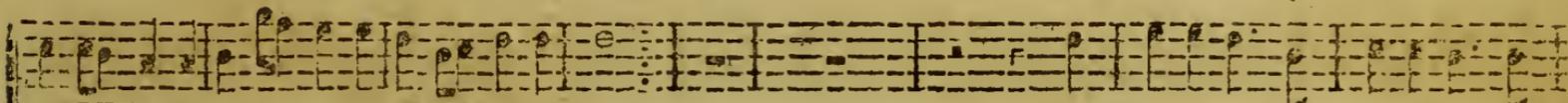
He sends his word and melts the snow, The fields no longer mourn, The fields no longer mourn, He calls the warmer



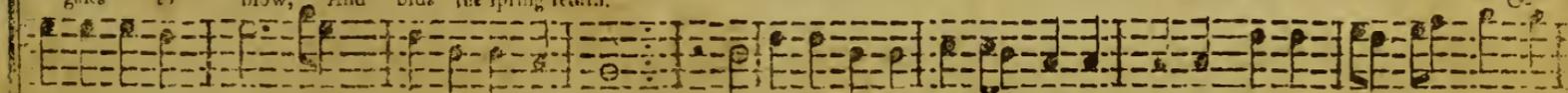
He calls the warmer gales to blow, And bids the spring return.



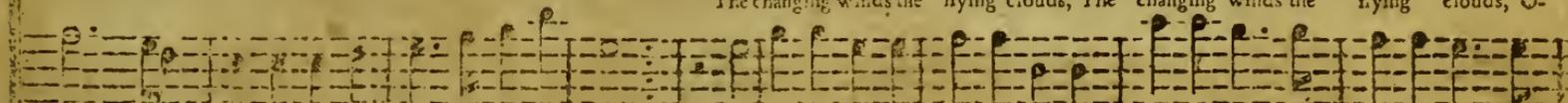
He calls the warmer gales to blow, And



gales to blow, And bids the spring return.



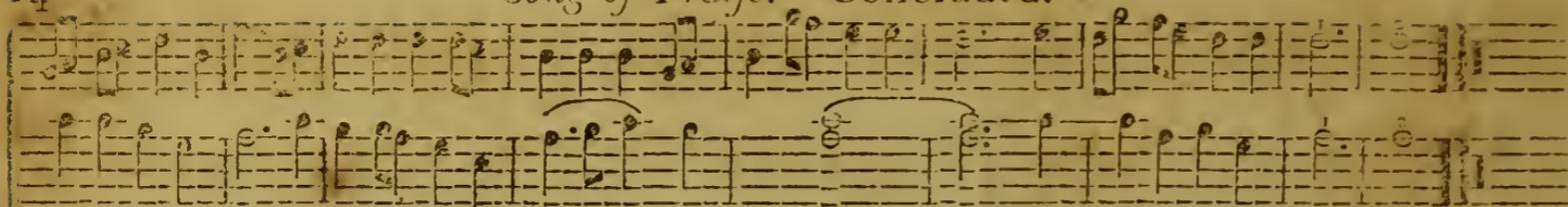
The changing winds the flying clouds, The changing winds the flying clouds, O-



bids the spring return, And bids the spring return

The changing winds the flying clouds

## Song of Praise. Concluded.



By his mighty word, With songs, &c.



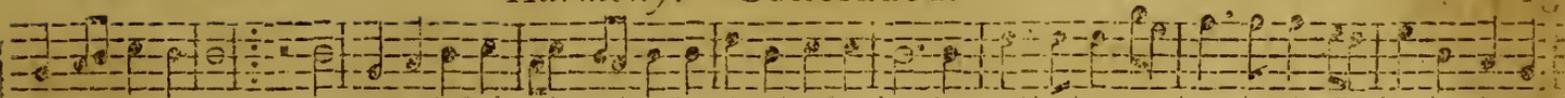
By his mighty word, With songs and honors sounding loud With songs, &c.

Praise ye the Sovereign Lord

## Harmony. C. M.

That awful day will surely come, The appointed hour makes haste, When I must stand before my Judge, And pass the solemn test. And

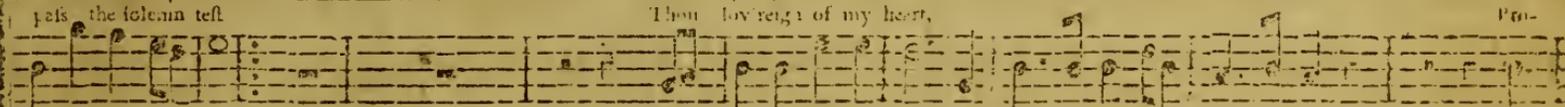
# Harmony. Concluded



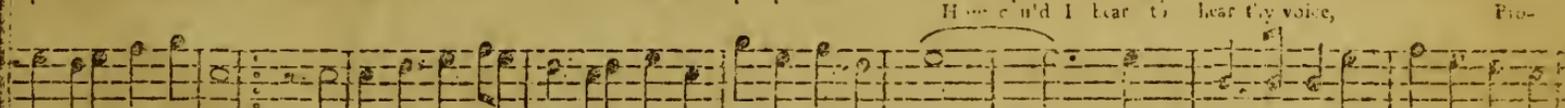
Thou lovely chief of all my joys, Thou lov'reign of my heart, How could I bear to hear thy voice, To hear thy voice pro-



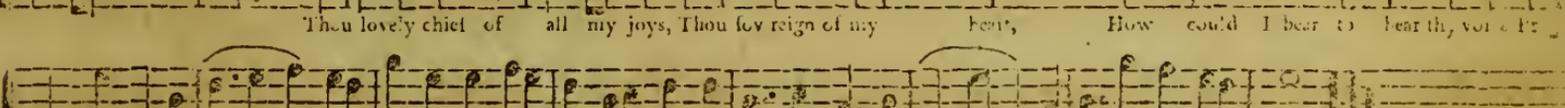
nounce the loud depart, Thou lov'reign of my heart, Pro-



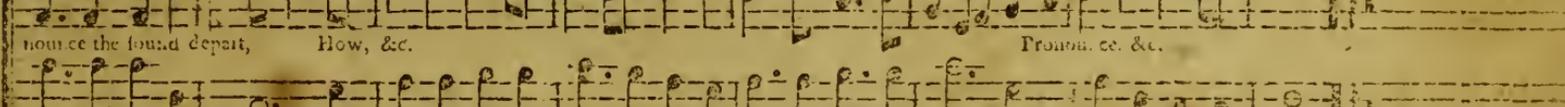
How could I bear to hear thy voice, Pro-



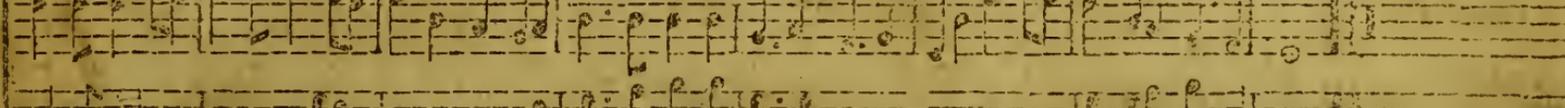
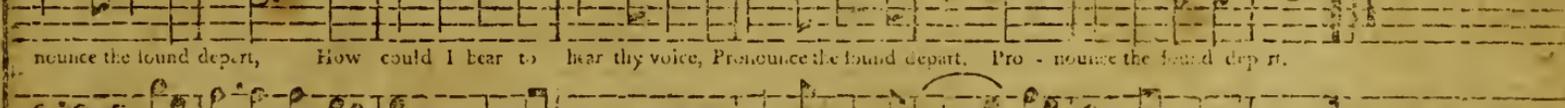
Thou lovely chief of all my joys, Thou lov'reign of my heart, How could I bear to hear thy voice, Pr-



nounce the loud depart, How, &c. Pronounce, &c.



nounce the loud depart, How could I bear to hear thy voice, Pronounce the loud depart. Pro - nounce the loud depart.



## Seneca. L. M.

Sing to the Lord with joyful voice, let ev'ry land his name adore, The northern isles shall send the

noise, Across the ocean to the shores, &c.

Musical staff 1: Treble clef, 3/4 time signature. The melody begins with a G4 quarter note, followed by a series of eighth and quarter notes. There are asterisks above some notes. The staff ends with a double bar line.

Thou art, &c.

Musical staff 2: Treble clef, 3/4 time signature. Continuation of the melody from staff 1. It includes a half note G4 and a quarter note F4. The staff ends with a double bar line.

No burning heats by day, Nor blasts of ev'ning air, shall take my health away, If God be with me there.

Thou

Musical staff 3: Treble clef, 3/4 time signature. Continuation of the melody. It includes a half note G4 and a quarter note F4. The staff ends with a double bar line.

Thou art my sun, &c.

Musical staff 4: Treble clef, 3/4 time signature. Continuation of the melody. It includes a half note G4 and a quarter note F4. The staff ends with a double bar line.

Thou art my sun, &c.

Musical staff 5: Treble clef, 3/4 time signature. Continuation of the melody. It includes a half note G4 and a quarter note F4. The staff ends with a double bar line.

Musical staff 6: Treble clef, 3/4 time signature. Continuation of the melody. It includes a half note G4 and a quarter note F4. The staff ends with a double bar line.

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

Musical staff 7: Treble clef, 3/4 time signature. Continuation of the melody. It includes a half note G4 and a quarter note F4. The staff ends with a double bar line.

Musical staff 8: Treble clef, 3/4 time signature. Continuation of the melody. It includes a half note G4 and a quarter note F4. The staff ends with a double bar line.

and days The op'ning light and ev'ning shade, Shall see the cheerful

and days The op'ning light and ev'ning shade, Shall

and months The op'ning light, &c

Seasons and months and weeks and days, Demand returning songs of praise; Th

homage paid. Shall see, &c. But

see the cheerful homage paid, Shall see the cheerful homage paid, But O may our har-

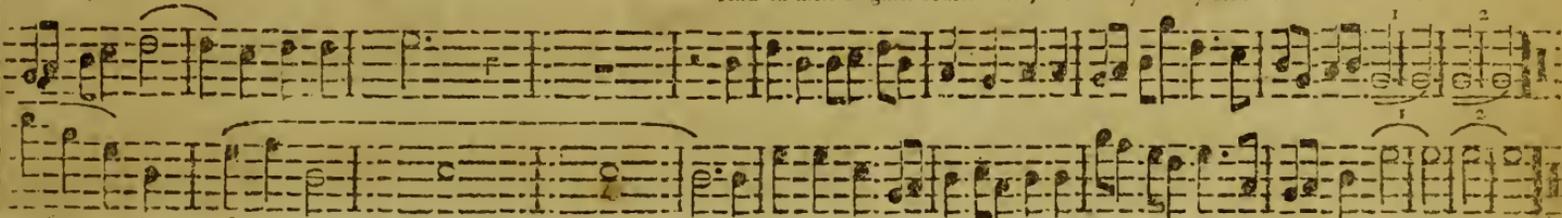
But: O may our, &c.

op'ning light and ev'ning shade, Shall see the cheerful homage paid, Shall see the cheerful homage paid. But O may our harmonious tongues, In words and down per-



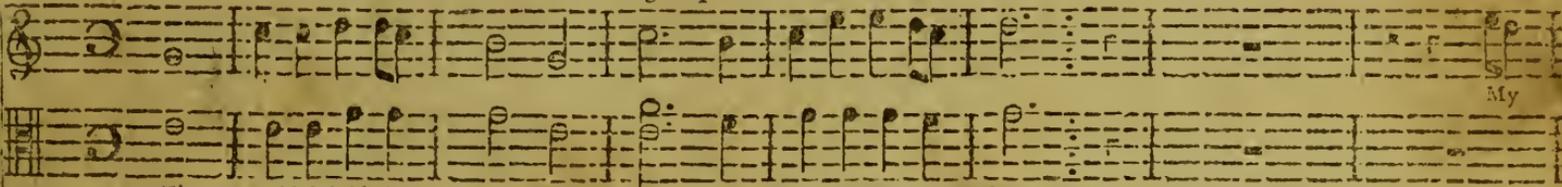
monious, &c.

And in their brighter courts adore, Where days and years revolve no more.

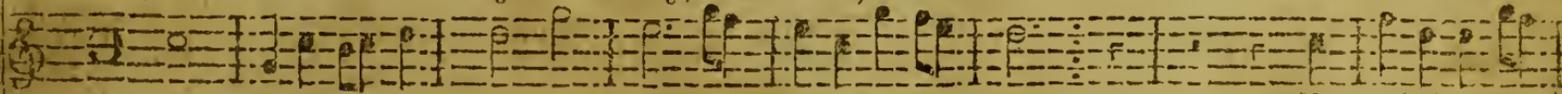


the the fo ng,

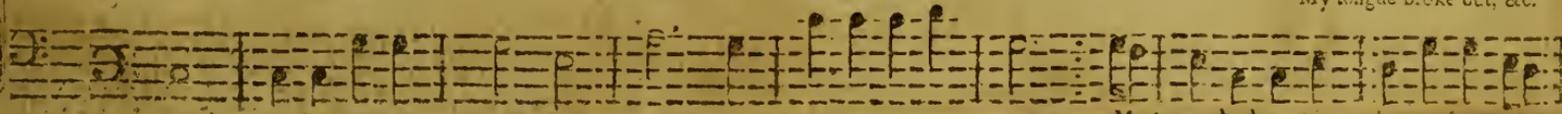
Friendship, C, M.



The world beheld the glorious change, And did thy hand confess;



My tongue broke out, &c.



## Friendship, Concluded.

tongue broke out, &c. And sung sur - prising grace, And sung, &c.

My tongue, &c.

unknown strains, And sung surprising grace, And sung, &c.

tongue broke out in unknown strains, And sung sur - prising grace.

Detailed description: This block contains the first system of a musical score. It consists of four staves of music. The first staff has lyrics 'tongue broke out, &c. And sung sur - prising grace, And sung, &c.' with first and second endings marked. The second staff has lyrics 'My tongue, &c.' with first and second endings marked. The third staff has lyrics 'unknown strains, And sung surprising grace, And sung, &c.' with first and second endings marked. The fourth staff has lyrics 'tongue broke out in unknown strains, And sung sur - prising grace.' with first and second endings marked.

## Newburgh. S. M.

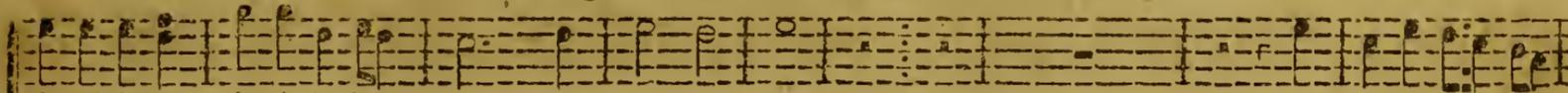
Let ev'ry creature join, To praise the - ter - nal God; Ye heav'nly host the

Ae heav'nly host the song began, Ye

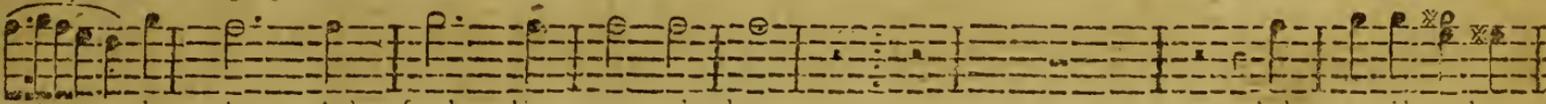
Ye heav'nly host the song be - gan, Ye

Detailed description: This block contains the second system of a musical score. It consists of three staves of music. The first staff has lyrics 'Let ev'ry creature join, To praise the - ter - nal God; Ye heav'nly host the'. The second staff has lyrics 'Ae heav'nly host the song began, Ye'. The third staff has lyrics 'Ye heav'nly host the song be - gan, Ye'. The music is in a simple, hymn-like style with a treble clef and a common time signature.

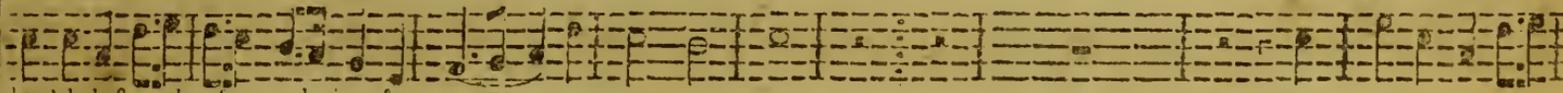
Newburgh. Concluded.



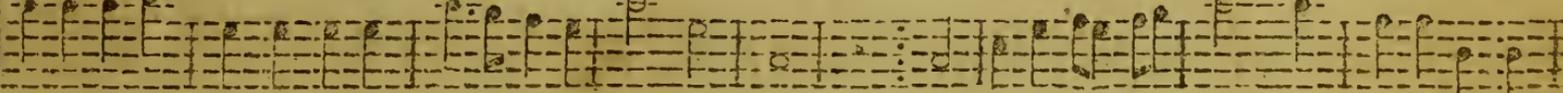
heav'nly host the song begin, &c.



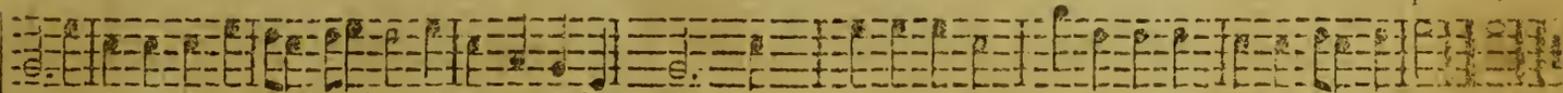
song be - gin, And found his name abroad. And moon with paler



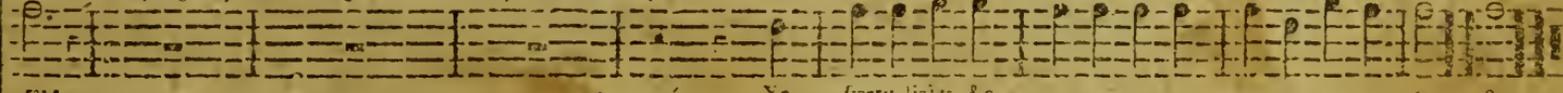
heav'nly host the song begin, &c.



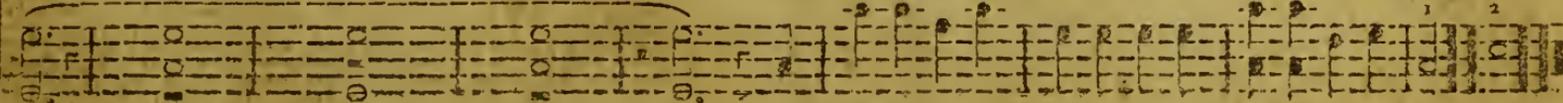
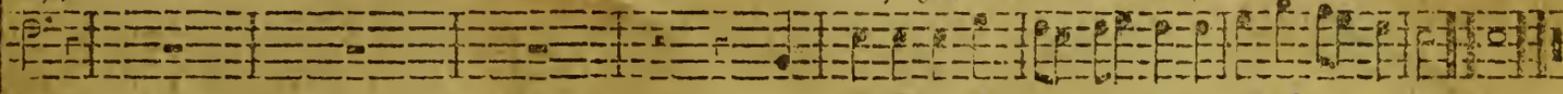
Thou sun with golden beams,



Ye starry light ye twinkling flames, Shine to your Maker's praise,



rays, Ye starry lights, &c.



## Exeter, L, M.

Now can my soul in God rejoice, I feel my Saviour's cheering voice; My heart awakes to

My

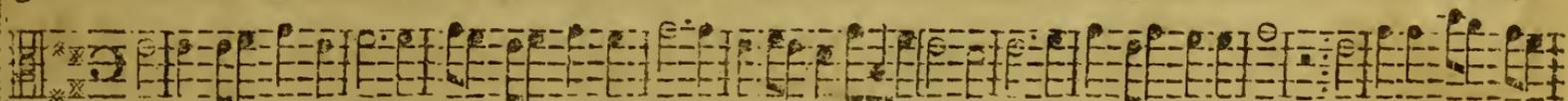
Detailed description: This system contains the first two staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is an alto clef with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the staves, with the word 'My' appearing at the end of the first line and the beginning of the second line.

My heart awakes, &c.

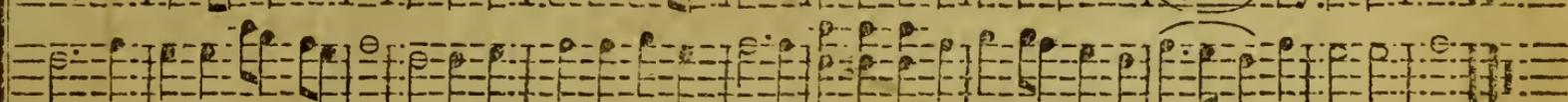
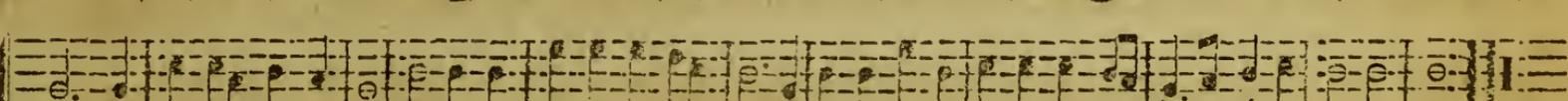
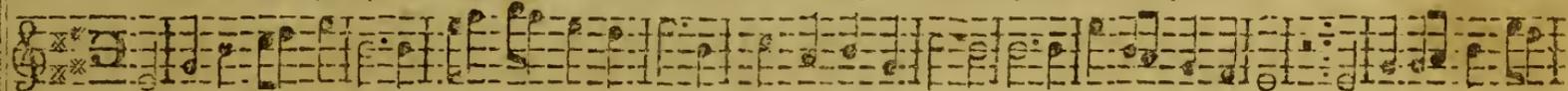
sing his praise, And longs to join im - mortal lays, And longs, &c.

My heart awakes, &c.

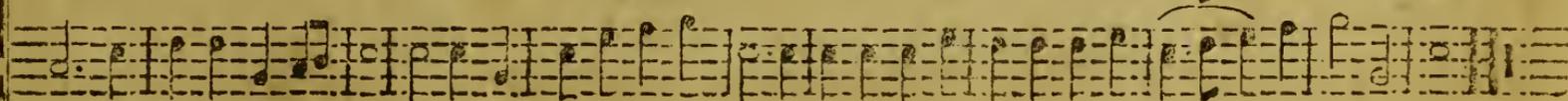
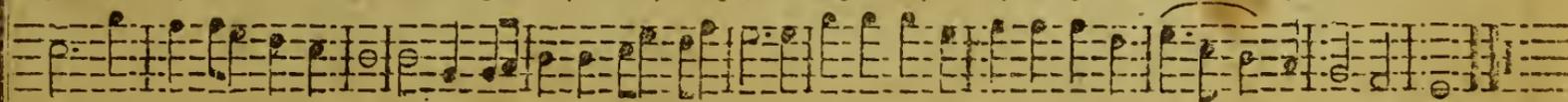
Detailed description: This system contains the second two staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is an alto clef with a key signature of one sharp (F#) and a common time signature. The lyrics are written below the staves, with the word 'My' appearing at the beginning of the first line and the beginning of the second line. There are first and second endings marked with '1' and '2' above the notes.

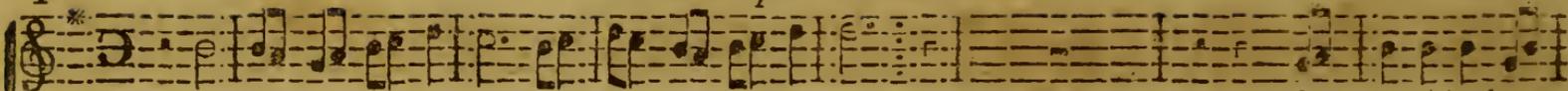


Behold the lofty sky, Declares its Maker God, And all the starry works on high, Proclaim his pow'r abroad, The darkness and the

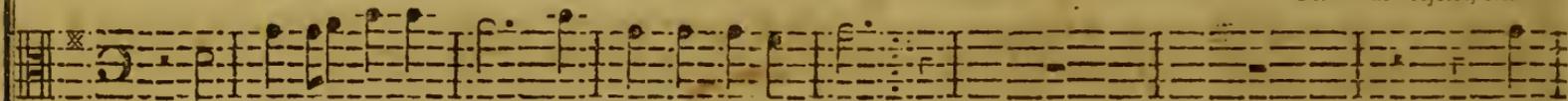


light, Still keep their course the same, While night to day and day to night, While night to day and day to night, Di - vine - ly teach his name.



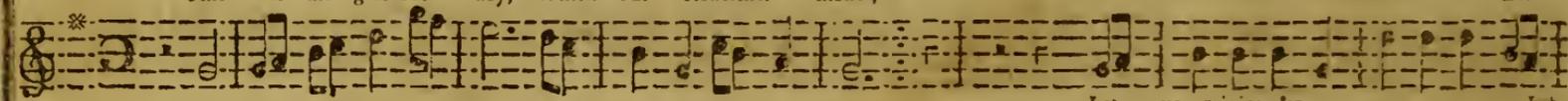


Let us rejoice, &amp;c.



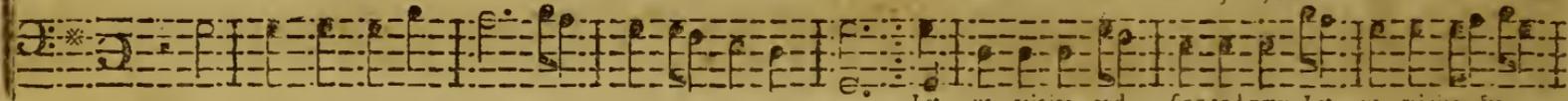
This is the glorious day, Which our Redeemer made;

Let

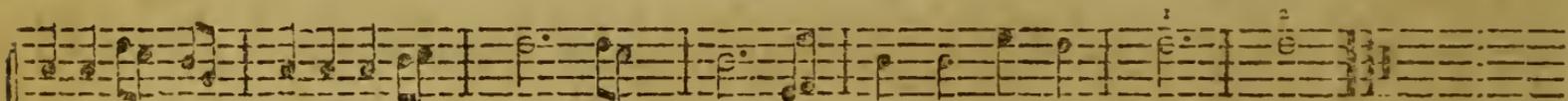


Let us rejoice, &amp;c.

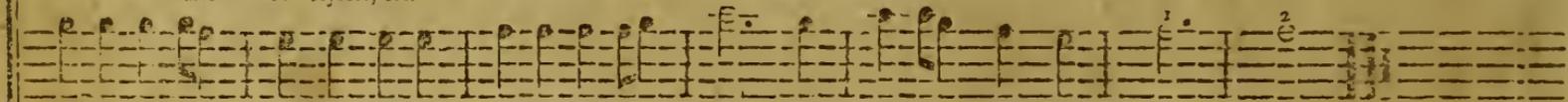
Let



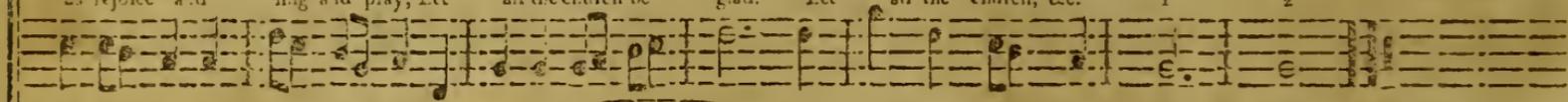
Let us rejoice and sing and pray, Let us rejoice, &amp;c.



Let us rejoice, &amp;c.



us rejoice and sing and pray, Let all the church be glad. Let all the church, &amp;c.



Gratitude. L. M.

It means thy praise however poor

Forgive the song that falls so low, Beneath the gratitude I owe;

It means, &c. It means, &c.

It means, &c. It means, &c.

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

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

An angel's voice, &c.

An angel's voice, &c.

## Benevolence, S. M.

Welcome to this, &c.  
 Welcome sweet day of rest, That saw the Lord arise;  
 Welcome to this, &c.  
 Welcome to this re - viv - ing break, And these rejoicing  
 Welcome to this reviving break, And these rejoicing eyes. :||  
 come to this re - viv - ing break, and these re - joic - ing eyes. :||  
 And these rejoicing eyes. :||  
 Welcome, &c.

Compassion, L. M.

When Joseph his brethren beheld, All afflicted and troubled with fear; His heart with compassion was

The first system of musical notation consists of three staves. The top staff is the vocal line, the middle is the treble clef accompaniment, and the bottom is the bass clef accompaniment. The lyrics are printed below the middle staff.

fill'd, For weeping he could not forbear. :||:

The second system of musical notation also consists of three staves. The lyrics are printed below the middle staff. The system concludes with a double bar line and repeat dots.

## Hofanna. L: M.

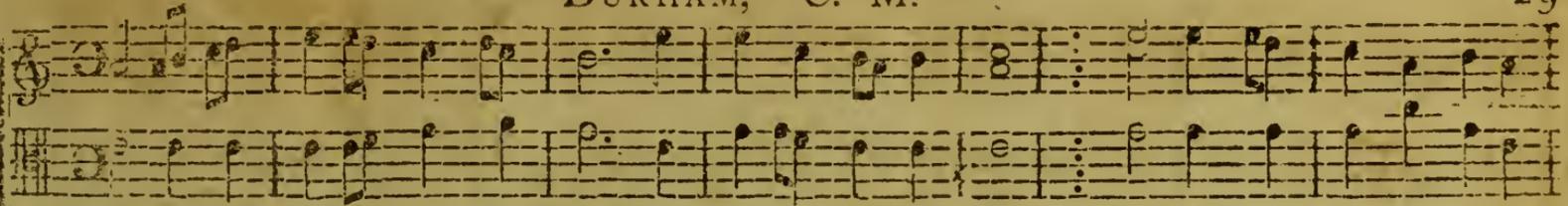
The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in 2/4 time and marked with an asterisk (\*). The music is a simple, rhythmic melody with lyrics underneath.

New to the Lord a noble song, Awake my soul, awake my tongue; Hofanna to thine

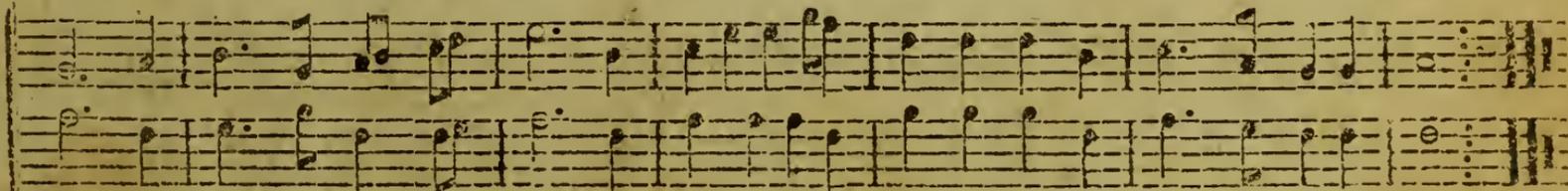
The second system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music continues from the first system. The bottom staff has first and second endings marked with '1' and '2' above the notes. The lyrics are positioned below the middle staff.

ternal name, And all his boundless love proclaim, :||:

DURHAM, C. M.



Tea - che the measure of my days, Thou maker of my frame; I would sur - vey lifes narrow



space, And learn how frail I am. I would survey life's narrow space, And learn how frail I am.



Ye nations round the earth rejoice, Be - fore the Lord your Sov'reign King ;

Serve him, &c.

Serve him, &c.

Serve him with cheerful heart and voice, With all your tongues his glory sing, With all, &c.

How long, dear Saviour, oh! how long, shall this bright hour de - lay! Fly

Fly, &c.

swifter round ye wheels of time, And bring the welcome day.

First system of musical notation, featuring a treble clef and a bass clef with a double bar line. The music is in common time (C) and includes various note values and rests.

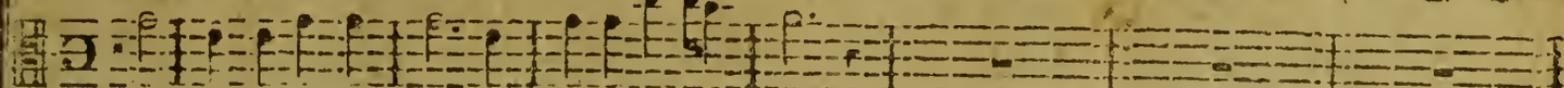
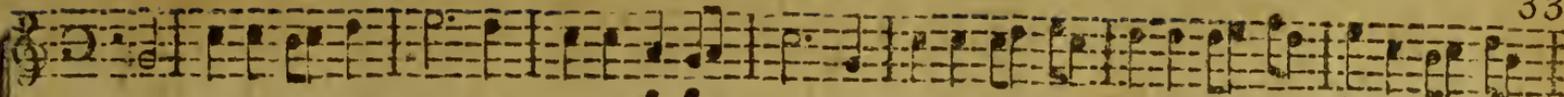
I'll praise my Maker with my breath; And when my voice is lost in death Praise shall employ my nobler powers: My

Second system of musical notation, featuring a treble clef and a bass clef with a double bar line. The music continues from the first system.

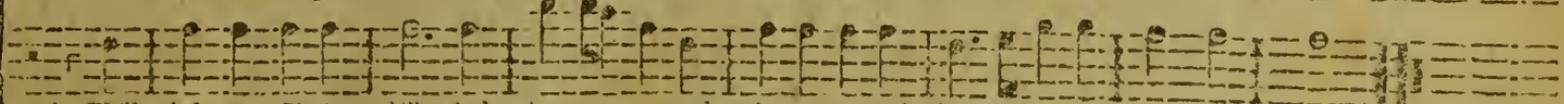
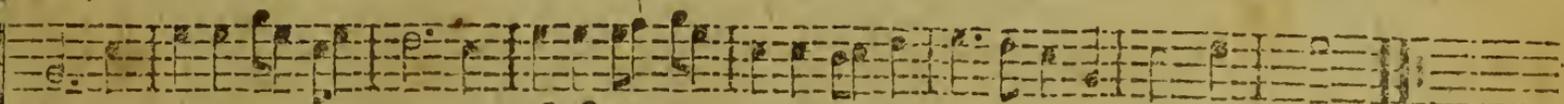
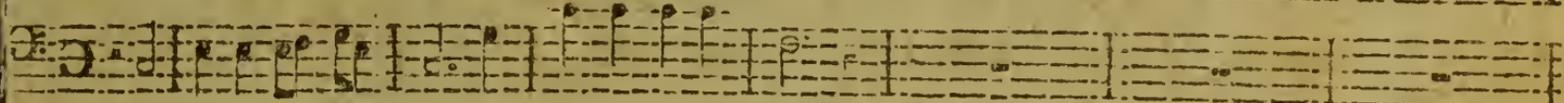
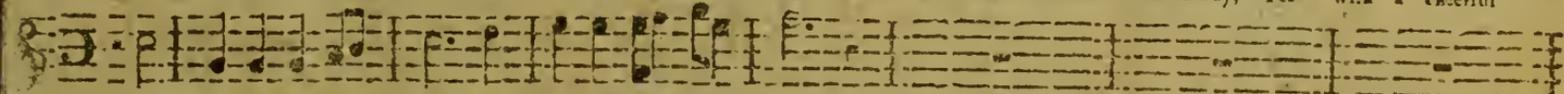
Third system of musical notation, featuring a treble clef and a bass clef with a double bar line. The music continues from the second system.

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

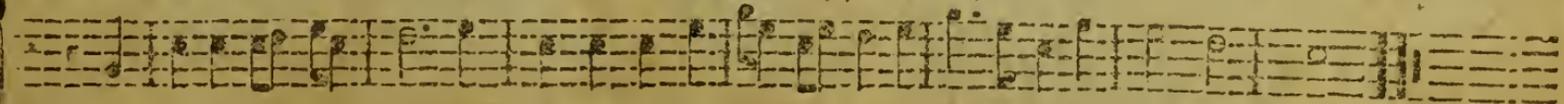
Fourth system of musical notation, featuring a treble clef and a bass clef with a double bar line. The music continues from the third system.



How pleas'd and blest was I, To hear the people cry, Come let us seek our God to-day, Yes with a cheerful

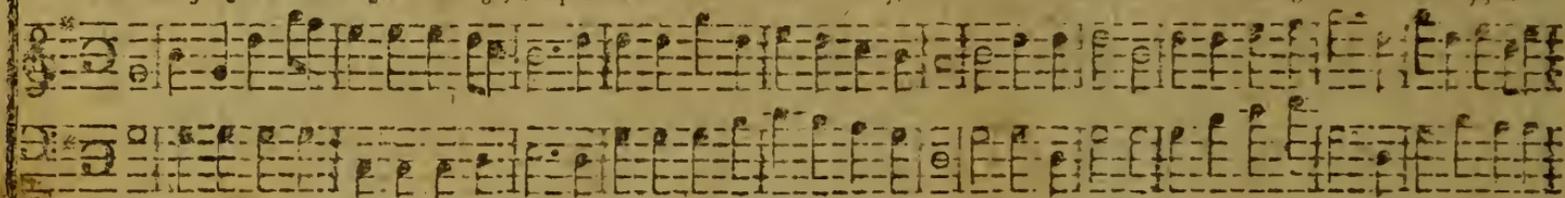


zeal, We'll haste to Zion's hill, And there our vows and honors pay. And there, &c.

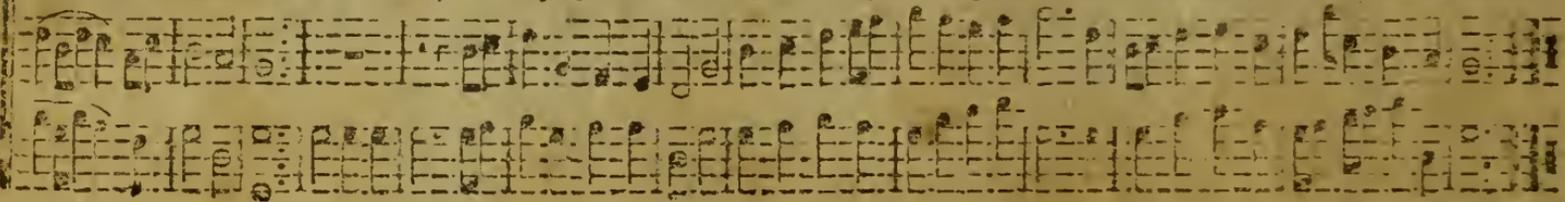


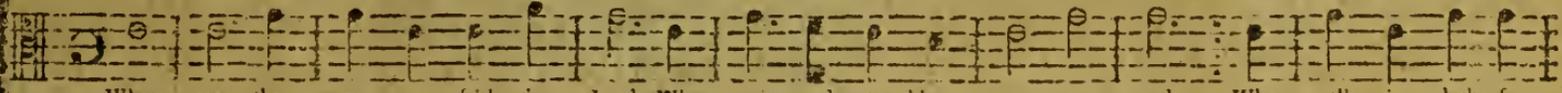
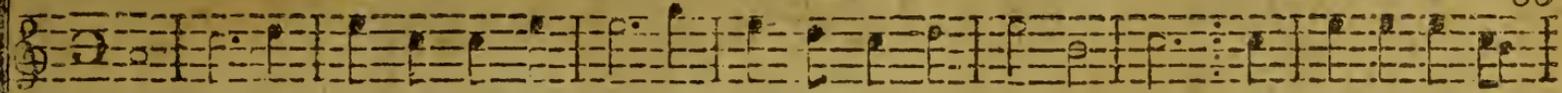


Behold the Judge descends his guards are nigh, Tempest and fire attend him down the sky, Heav'n earth and hell draw near let all things come, To test my justice

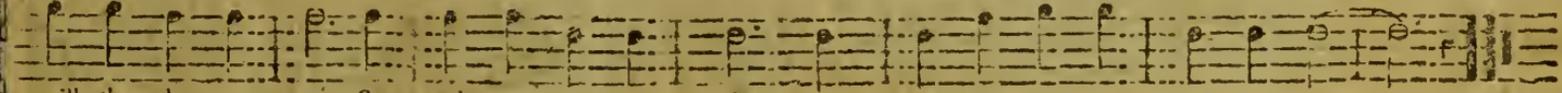
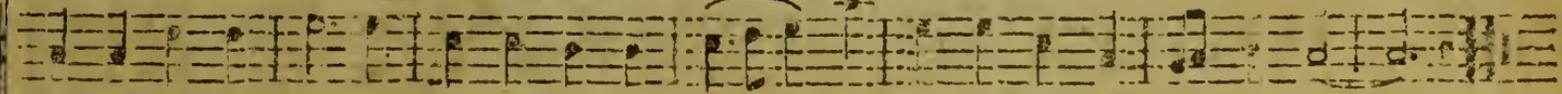
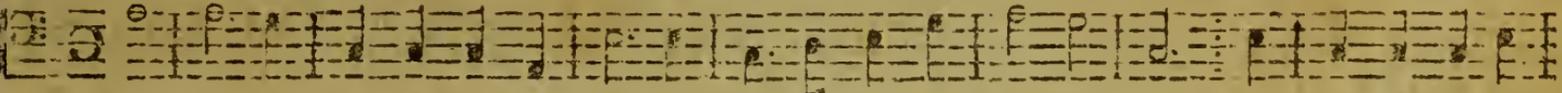
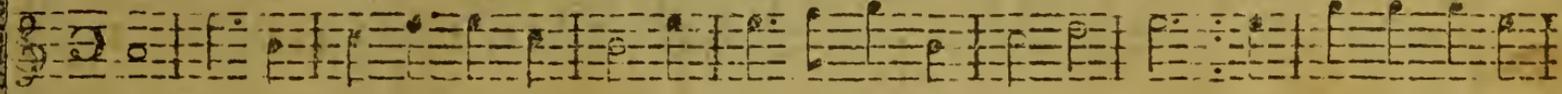


and the sinners doom. But gather first my saints the Judge commands, But gather first my saints the Judge commands, Bring these ye angels from their distant lands.

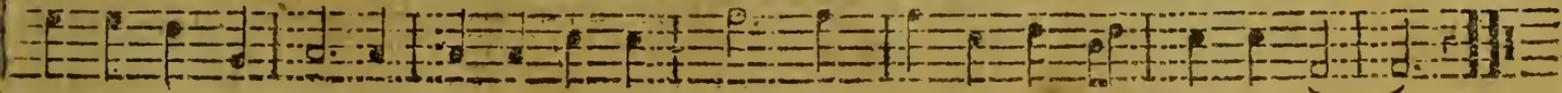
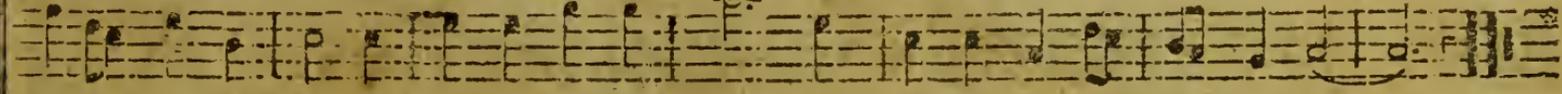




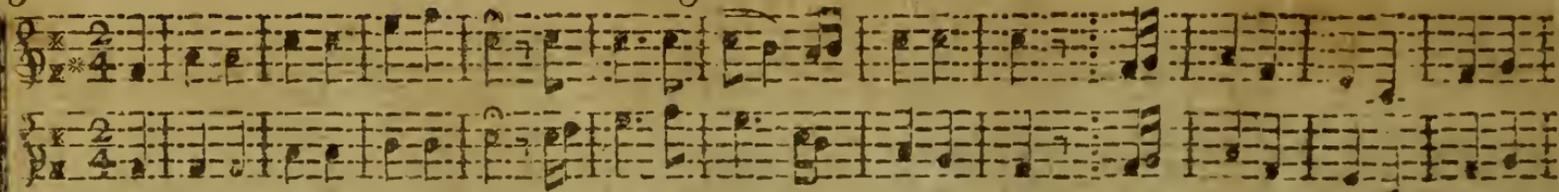
Where are the mourners faithful Lord, Who wait and tremble at my word; Who walk in darkness



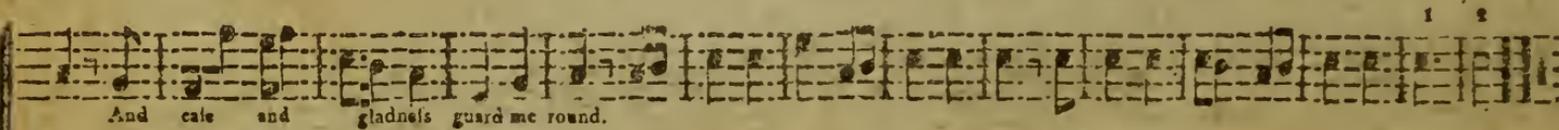
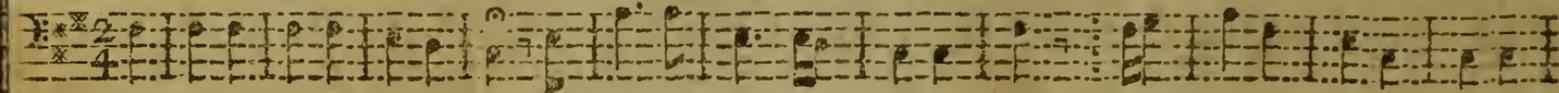
all the day, Come make my name your trust.



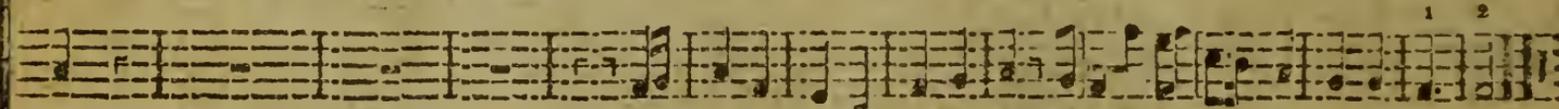
## Leghorn. L. M.



My groans and tears and forms of woe, Are turn'd to joy and praises now; I throw my sackcloth on the

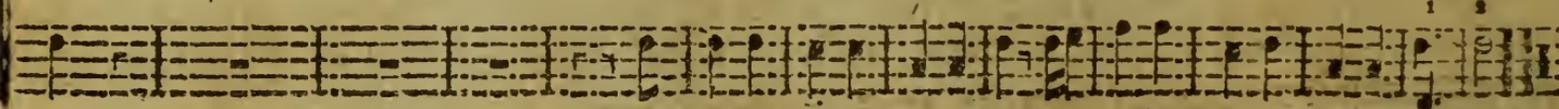


And ease and gladness guard me round.



ground,

I throw, &c.



The grace appear'd so great. My

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

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

The grace

rapture seem'd a pleasing dream, &c.

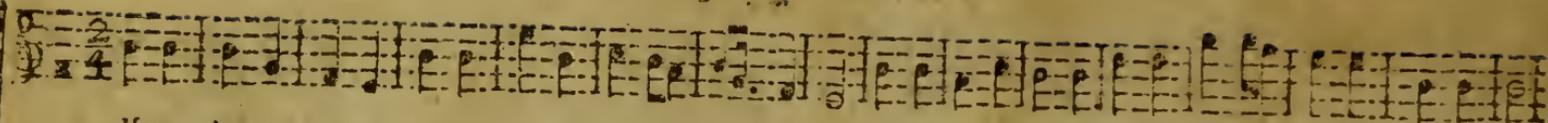
My rapture, &c.

My rapture, &c.

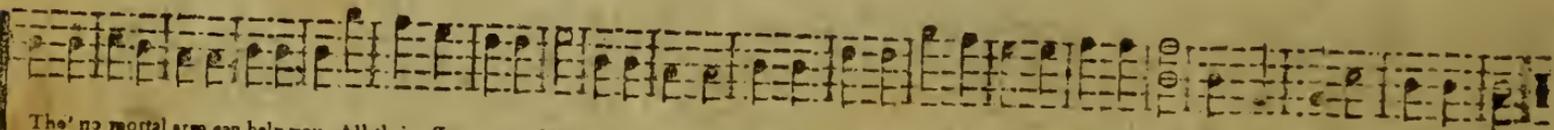
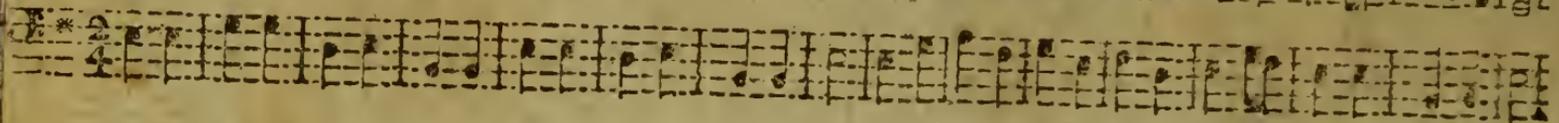
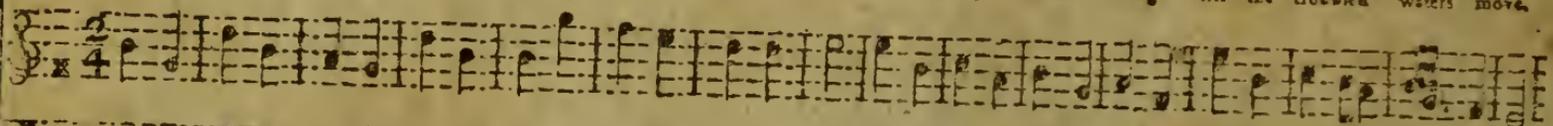
grat. My rapture, &c. The

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

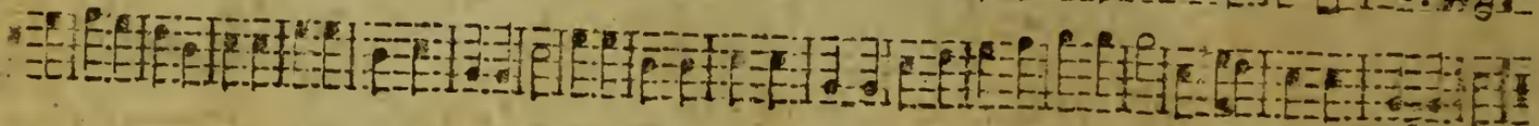
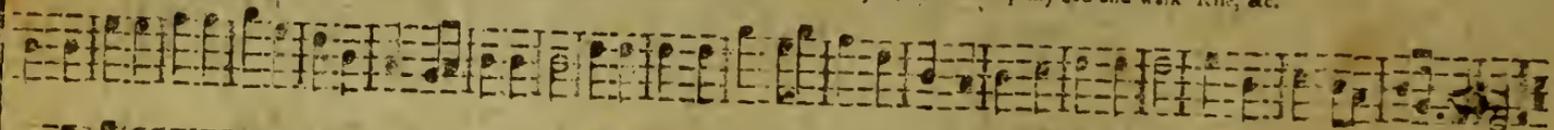
## Bethesda, P. M.



If your heart is unbelieving, Doubting Jesus's pard'ning love; Lie hard by Bethesda waiting till the troubled waters move.



The' no mortal arm can help you, All their efforts prove but talk, Jesus will: frith unto you, Rise take up thy bed and walk Rise, &c.



To mean this little globe for me, Nor will I e're, contented be, To feed on things so

vain, its greatest treasure is but dross, Its grandeur short its pleasure ends, Its joys all mix'd with pain, Its joys all mix'd with pain.

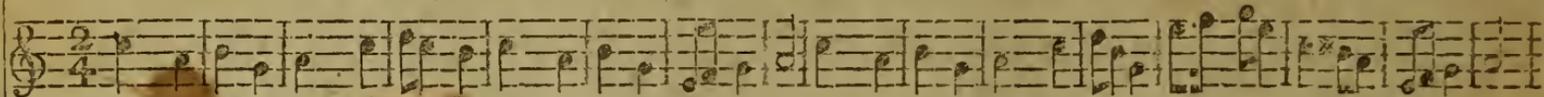
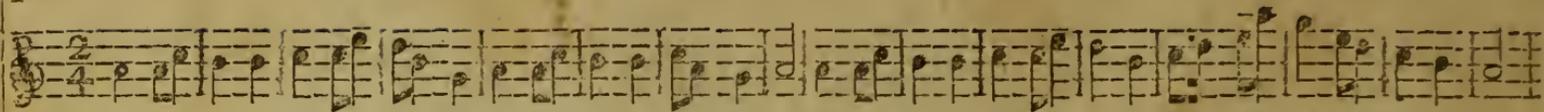
Great High Priest we view, With our names upon thy breast, In the garden groaning drooping to the ground with horror prest, Weeping angels & od con-

founded to behold their maker thus, And can we remain unwounded When we know 'twas all for us, When we know 'twas all for us.

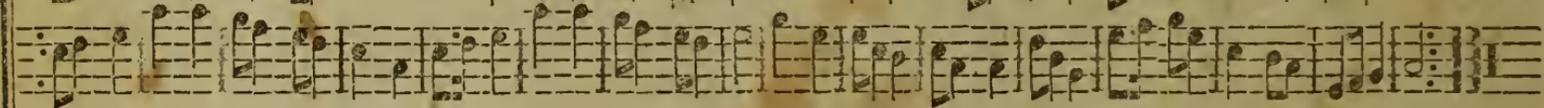
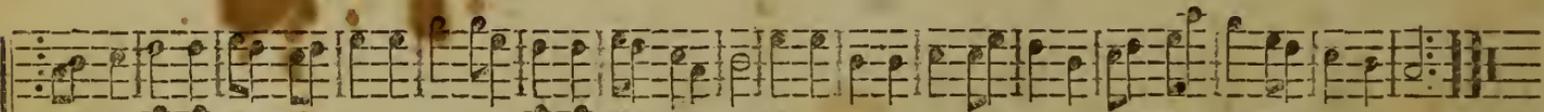
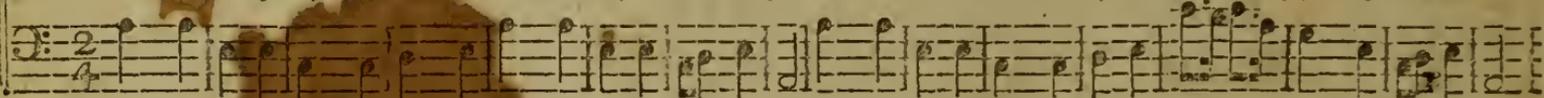
My Saviour God no voice but thine, These dying hopes can raise ; Speak thy salvation to my soul, And turn these tears to praise My

Saviour God this broken voice Transported shall proclaim , And call on all angelic harps, To sound so sweet a name.

## Concert.



Death shall not impede your passion, Christ shall guide you through the gloom; Down he'll lend the heavenly concert To convey your spirit home.



There you'll reign with Christ in pleasure, Free from every want and care; Come, O come my blessed Saviour, Fain my spirit would be there.



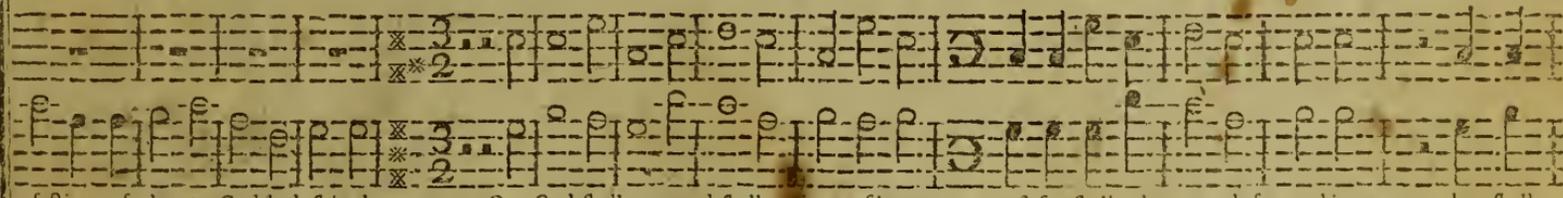
An Anthem of Praise.



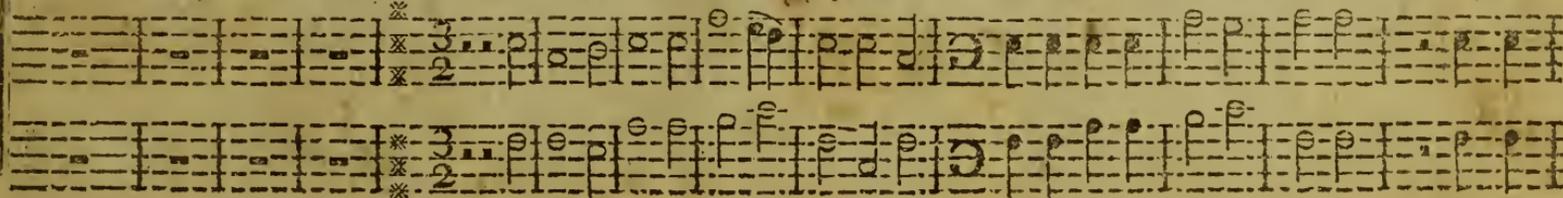
The mighty Lord the Lord hath spoken and called the earth from the rising of the sun to the going down thereof out of Zion the per-



Grave.



fection of beastly God hath shined. Our God shall come and shall not keep silence, and fire shall devour before him, he shall



call to the heavens above and to the earth that he may judge his people, Clouds and darkness, :||: :||:

are round about him, righteousness and judgment are round about his throne, and God is judge of all the earth.

FORTE.

The heavens shall declare his righteousness, and all, &c. his

The heavens shall declare his righteousness, :||: the heavens shall declare his righteousness, and all the people

The heavens shall declare his righteousness, :||: and all the people see his glory, his

The heavens shall declare his righteousness and good nels, and all the people

PLAINTIVE.

glory and goodness.

shall see his glory, Glory to God in the highest. But hear the cry that ascends to the sky of

those in distress and have no where to fly, in vain to the rocks and the mountains they call, to screen them from vengeance on

their naked souls But 'twill be in vain, the mountains will see, the rocks fly like hail stones cast into the

sea, the earth it shall quake, the sea shall retire, And this solid world shall then be on fire. See him marching the sky, to the

earth he is bound, With an army of bright angels to guard him around. Majesty and honor strength and beauty, righteous and

glory are all around him. Oh praise the Lord, oh all righteous, for it becometh the just the just to be thankful.

Let the

**FORTISSIMO.**

heavens rejoice, Let the earth be glad, Let the fields be joyful now, Let the floods clap their hands, let the sea roar Let the hills

# Concluded.

be joyful together. Oh praise the Lord of Heavens, kings and judges, princes and people, praise the Lord.

earth and waters, creeping things and flying fowl, praise him all ye beasts, Sun and moon and all that is high, praise the Lord, of Heaven.

Father how wide thy glories shine, How high thy wonders rise, Known through the world by thousand signs, By thousands thro' the skies, Those

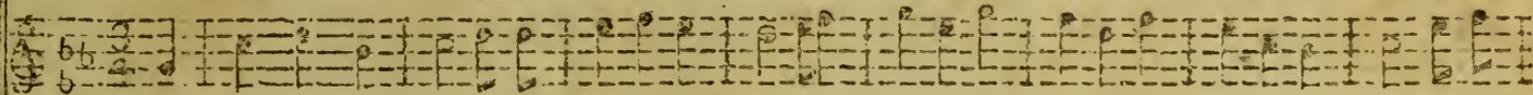
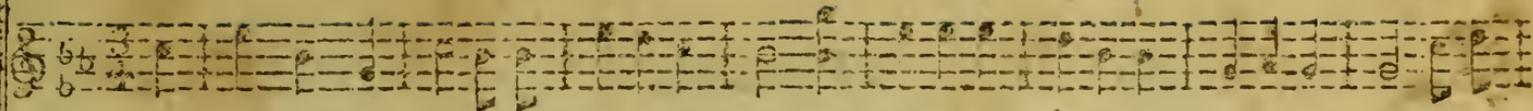
mighty orbs proclaim thy pow'r, Their motions speak thy skill, And on the wings of ev'ry hour, We read thy patience still.

The musical score consists of two systems. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are printed below the vocal line. The score includes various musical notations such as notes, rests, and ornaments. There are repeat signs with first and second endings indicated by '1' and '2' above the staff.

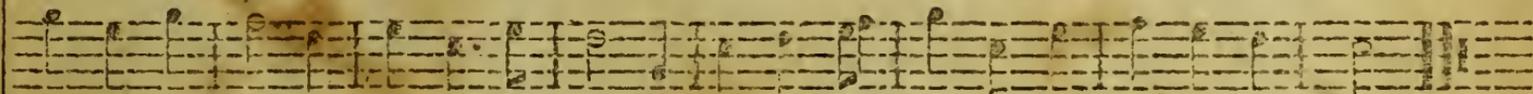
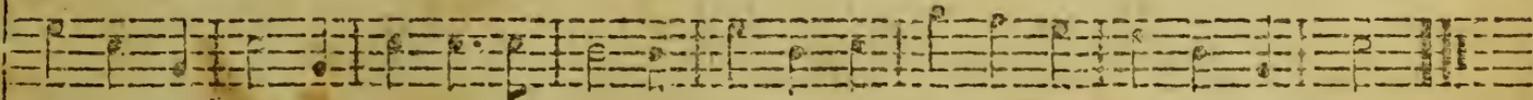
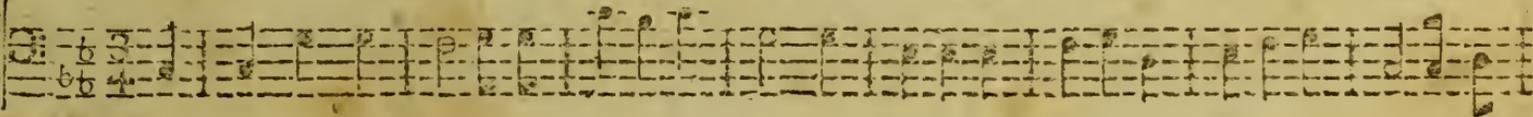
But when I view thy great design, To save re - bel - lious worms, There vengeance and com-

passion join, In their divinest forms, There the whole deity is known, Nor dare a creature guess, Which of his glories brightest

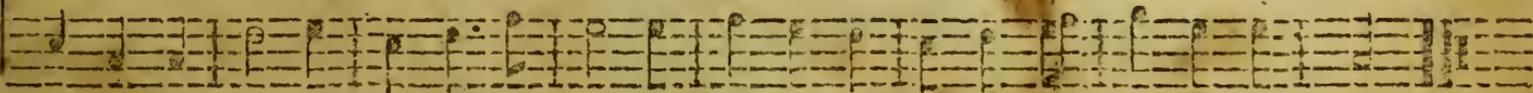




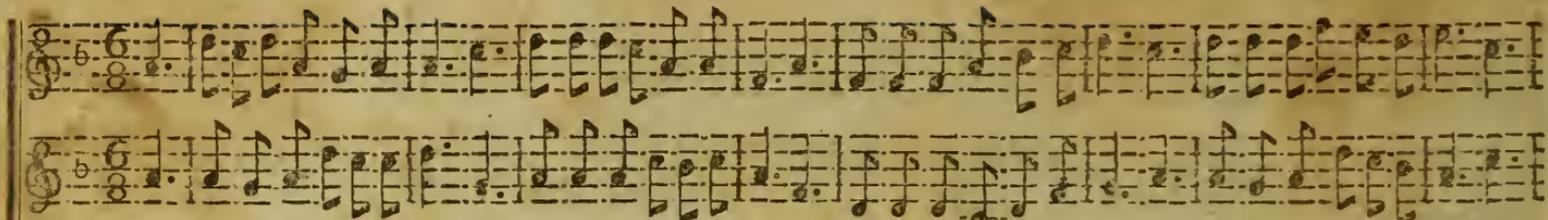
Come now O my soul, meditate on that day, When all things in nature shall cease and de - cay, When the



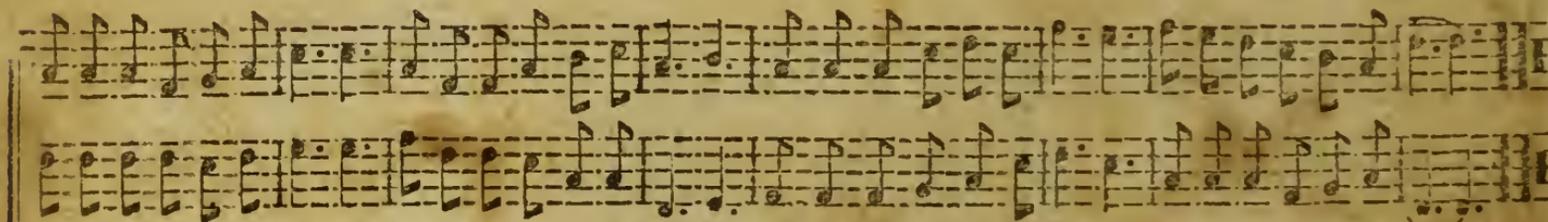
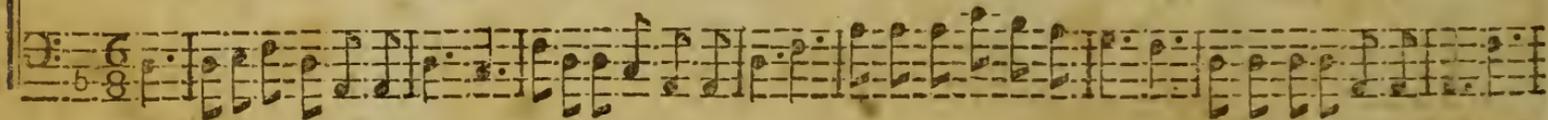
trumpet shall sound the saints shall arise, To meet their Redeemer with love and surprise.



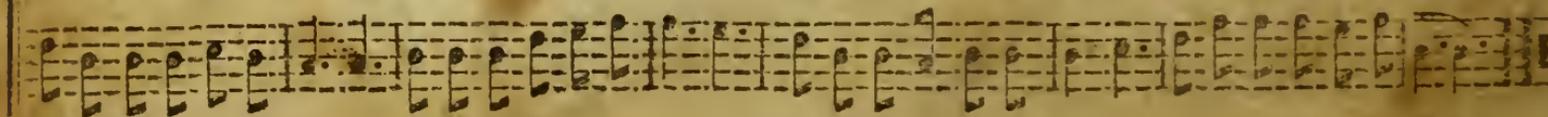
## Corydon and Caroline.



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



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



Sweet woodbines will rise round his tomb,  
 And willows there sorrowing wave ;  
 Young hyacinths freshen and bloom,  
 While hawthorns encircle his grave.

Each morn when the sun gilds the east,  
 The green grass bespangled with dew ;  
 Will cast his bright beams to the west,  
 To charm the sad Caroline's view.

Oh Corydon hear the sad cries,  
 Of Caroline plaintive and slow ;  
 Oh Spirit ! look down from the skies,  
 And pity thy mourner below.

'Tis Caroline's voice in the breeze,  
 Which Philomel hears on the plain,  
 Then striving the mourner to please,  
 With sympathy join in the strain.

Ye shepherds so blissful and young,  
 Retire from your sports on the green ;  
 Since Corydon's deaf to my song,  
 The wolves tore his limbs on the plain.

Each swain round the forest will stray,  
 And sorrowing hang down his head ;  
 On his pipe then in symphony play,  
 Some dirge to young Corydon's shade.

But when the still night has unfurl'd,  
 Her robes e'er the hamlets around ;  
 Grave twilight retir'd from the world,  
 And darkness encompass'd the ground.

I'll leave my lone gloomy abode,  
 To Corydon's urn will I fly ;  
 There fall down and bless the just God,  
 Who dwells in bright mansions on high.

Since Corydon's deaf to my song,  
 In gloom let the woodlands appear ;  
 Ye oceans be still of your roar,  
 Let autumn extend round the year.

I'll hie me through meadow and lawn,  
 There cull the sweet flow'rets of May ;  
 Then rise on the wings of the morn,  
 And wait my young spirit away.

AIR. Moderato.

Lo, he comes, in clouds descending, Once for favor'd sinners slain: Thousands thousands saints attending,

Swell the triumphs, Swell the triumphs of his train. Thousands thousands saints attending,

PIA.

CRES.

FOR.

PIA.

Hallelujah,

Swell the triumphs of his train.

Swell the triumphs of his train.

Hallelujah,

Hallelujah,

Jesus now shall ever reign.

Hal - le -

Hallelujah, Hallelujah, Jesus now shall ever reign. Hal - le -

FOR.

PIA.

CRES.

Hal - le - lu - jah,

Hal - le - lu - jah,

lu - jah, Jesus now shall ever reign. Hal - le - lu - jah,

lu - jah,

Jesus now shall ever reign.

Hal - le - lu - jah,

Hal - le - lu - jah,

Hal - le - lu - jah,

## Concluded.

DIM. CPES. FORTE.

Jesus now shall ever reign, Hal - le - lu - jah, Jesus now shall ever reign.  
Hal - le - lu - jah, hal - le - lu - jah,

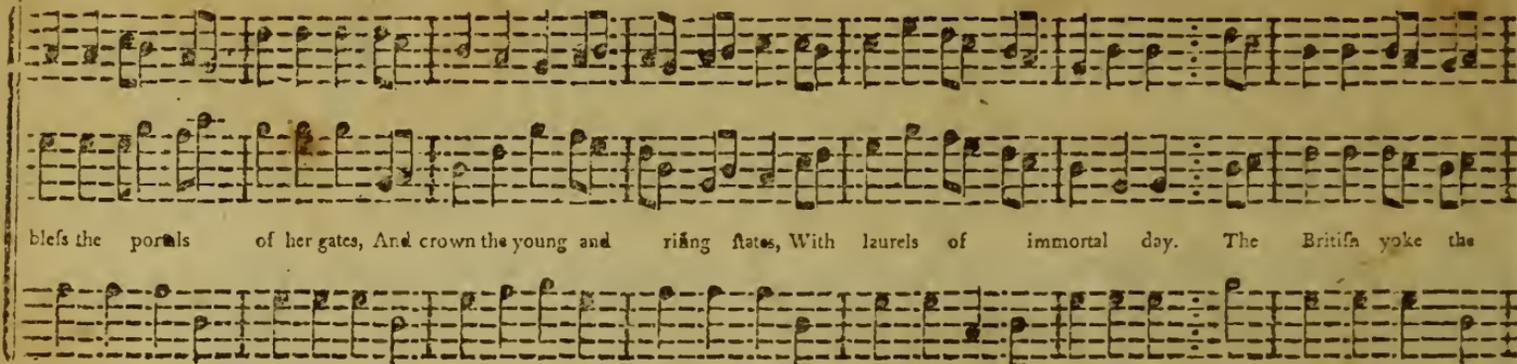
*An Ode on Science.*

AIR.

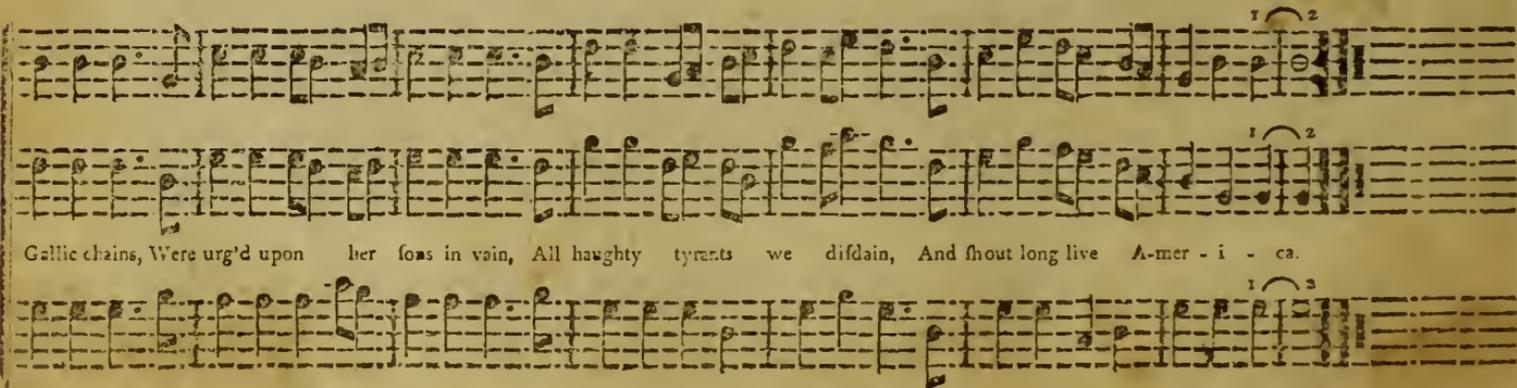
The morning sun shines from the east, And spreads its glory to the west, All nature with its beams are blest, Where

e'er the radiant light appears. So science spreads her lucid rays, On land that long in darkness lay, And visits fair Co - lum - bi -

a, And sets her fun among the stars. Fair freedom her at - tend - ant waits, To

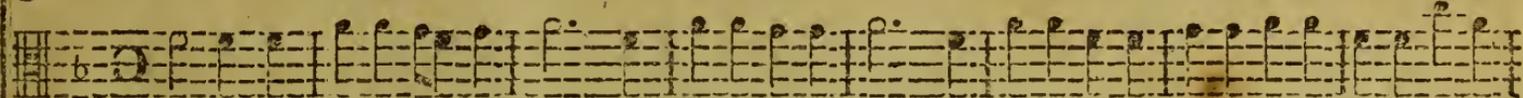
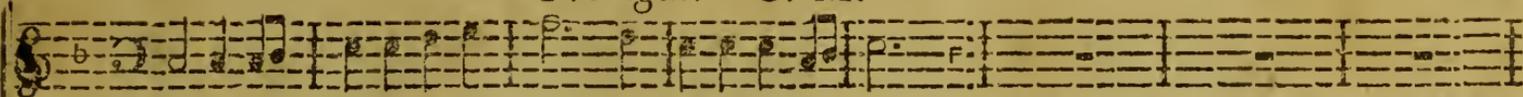


bles the portals of her gates, And crown the young and rising states, With laurels of immortal day. The British yoke the

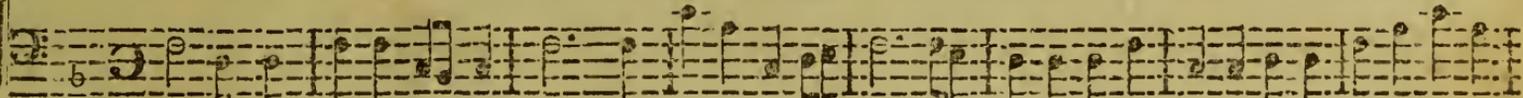
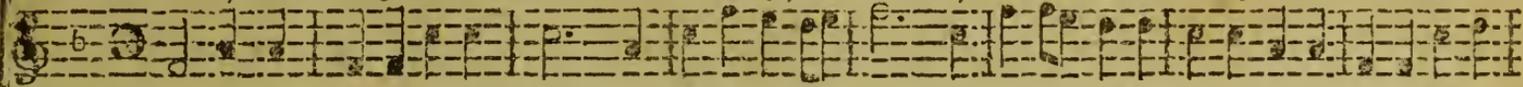


Galic chains, Were urg'd upon her sons in vain, All haughty tyrants we disdain, And shout long live A-mer - i - ca.

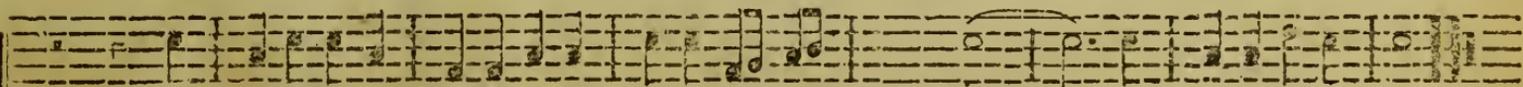
Prodigal. C. M.



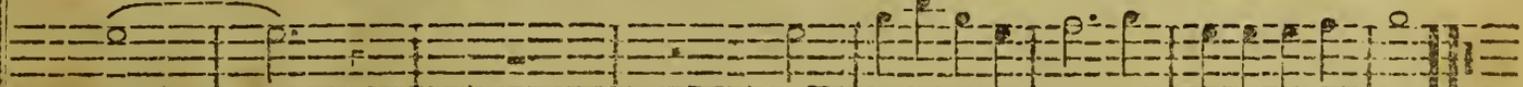
A day of feasting I obtain, Let mirth and joy rebound, My son was dead and lives again, Was lost and now is



My son, &c.

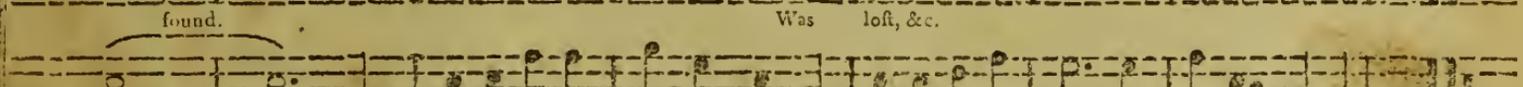


My son, &c

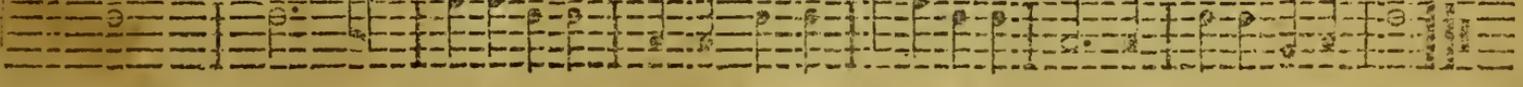
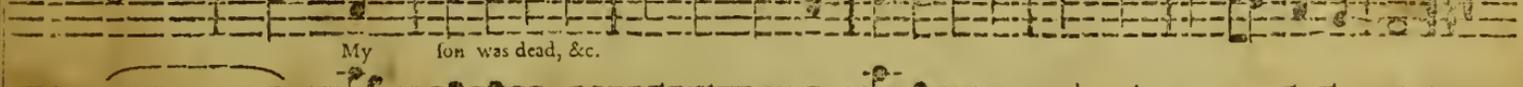


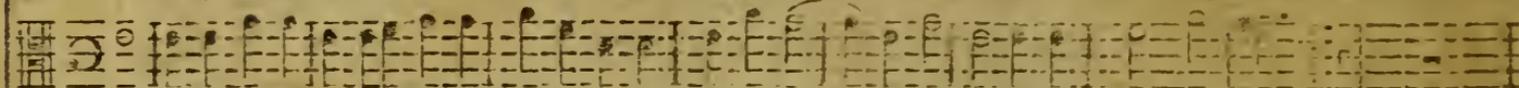
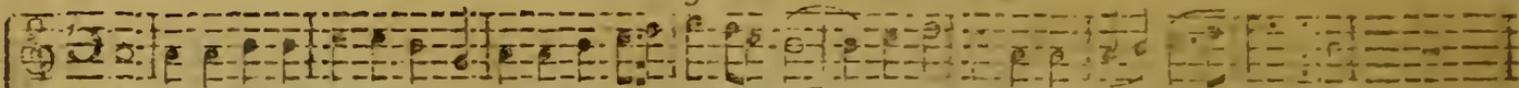
found.

Was lost, &c.

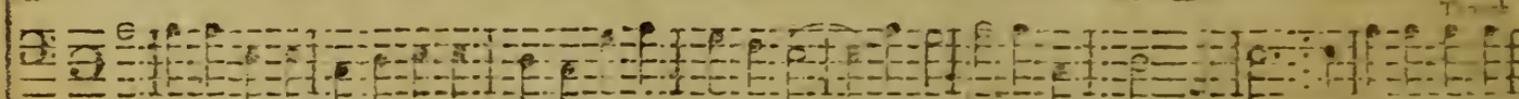
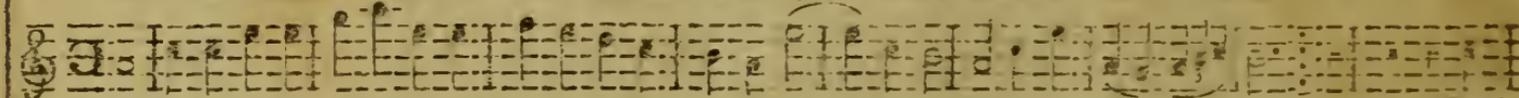


My son was dead, &c.





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



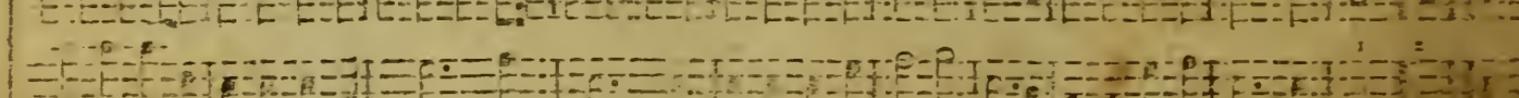
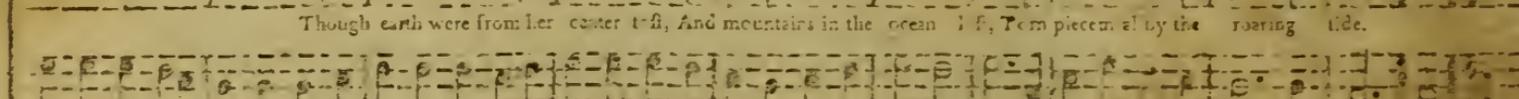
Though earth were from her



Though earth were, &c.



Though earth were from her center torn, And mountains in the ocean's foam, Torn piecemeal by the roaring tide.



Our moments fly a - - - pace, Nor will our minutes stay; Just like a flood our

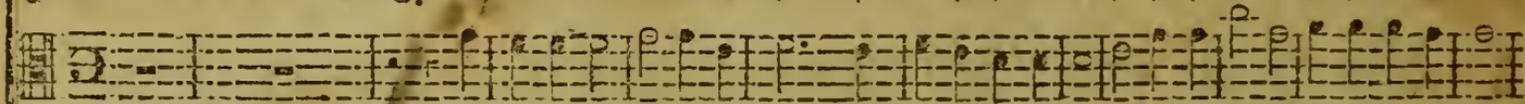
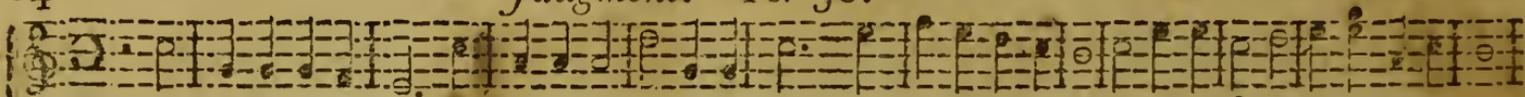
Just like, &c.

like, &c. Are Are

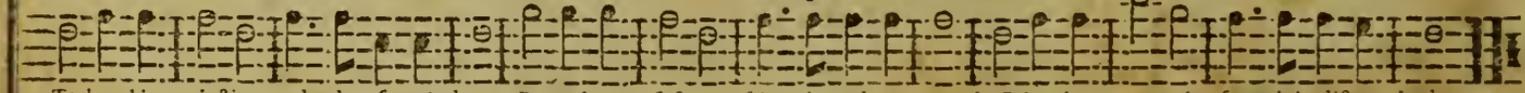
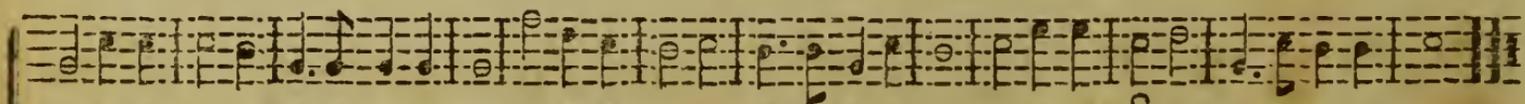
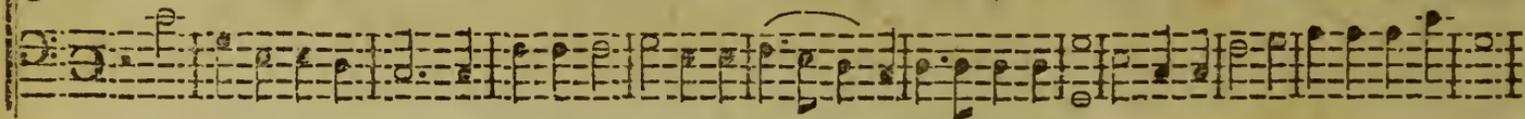
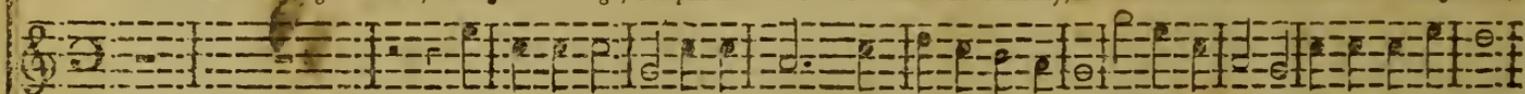
hasty days are sweeping us a - - - way: Are sweep - - - ing us a - - - way.

Just like, &c.

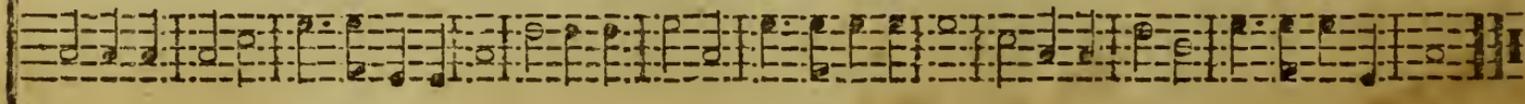
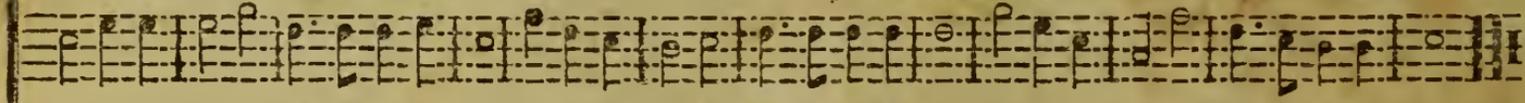
Just like, &c.

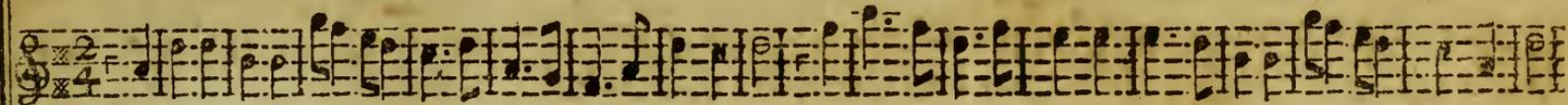


Behold the Judge descends, His guards are nigh, Tempest and fire attend him down the sky, Heav'n earth and hell draw near let all things come,

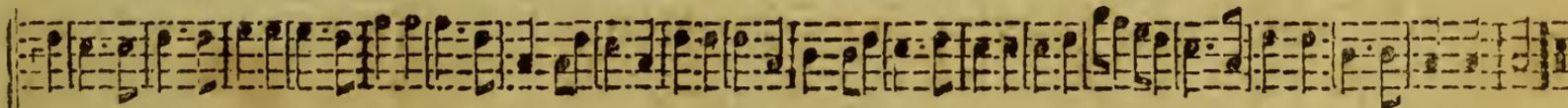


To hear his justice and the sinner's doom, But gather first my saints the Judge commands, Bring them ye angels from their distant lands.





Thou whom my soul admires above All earthly joys and earthly love, Tell me dear Shepherd, let me know, Where do thy sweetest pastures grow.



Where is the shadow of that rock, Which from the sun defends thy flock, Fain would I feed among thy sheep, Among them rest among them sleep, Among them, &c.



## Babylon. C. M.

Come sing us one of Zion's songs, And melody perform, And by the river Babylon, No longer sit and mourn, mourn, mourn, And

Affectionate

My ears are fled my  
 by the river Babylon No longer sit and mourn. How can I sing with my harp strings broke, Or melody perform,  
 My

Babylon. Continued.

pleasures and my joys all mix'd with pain, My harp is on the willows hung, And the strings all out of tune, We'll may I sit and sigh and mourn, Th

The first system of musical notation consists of five staves. The first staff contains the vocal melody. The second staff contains the lyrics: "pleasures and my joys all mix'd with pain, My harp is on the willows hung, And the strings all out of tune, We'll may I sit and sigh and mourn, Th". The third, fourth, and fifth staves contain the accompaniment for the harp.

S: Joyful.

best of friends is gone. Now shall my inward joys arise, And burst into a song. Al - mighty love inspire my heart And pleasure tune my

The second system of musical notation consists of five staves. The first staff contains the vocal melody. The second staff contains the lyrics: "best of friends is gone. Now shall my inward joys arise, And burst into a song. Al - mighty love inspire my heart And pleasure tune my". The third, fourth, and fifth staves contain the accompaniment for the harp.

## Babylon. Concluded.

tongue, Almighty love inspires my heart, &c.      Altho' my sins be scarlet red, And like the crimson gore, I

shall be white as fleecy snow, And stain'd with sins no more, I shall, &c.      more, And stain'd with sins no more.

The musical score consists of two systems of two staves each. The first system contains the first two lines of music, and the second system contains the remaining two lines. The lyrics are printed below the staves, with some words appearing on the line above the staff. The music is written in a style typical of 18th-century hymnals, with a focus on rhythmic patterns and melodic lines. There are some markings on the staves, including a circled 'P' and a circled '7', which likely refer to performance instructions or specific notes.

His

Sing to the Lord ye distant lands, Ye tribes of ev'ry tongue, His new discover'd grace demands, A new and nobler

new discover'd grace demands, His new discover'd, &c.

long. His new discover'd grace demands A new, A new and nobler song.

His new discover'd grace, &c.

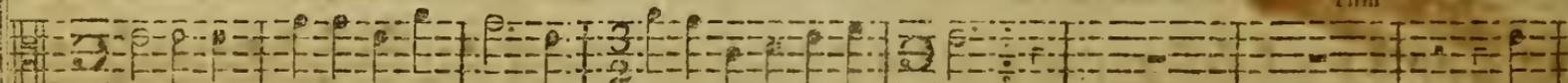
1 2

1 2

1 2

1 2

Windsor. L. M.



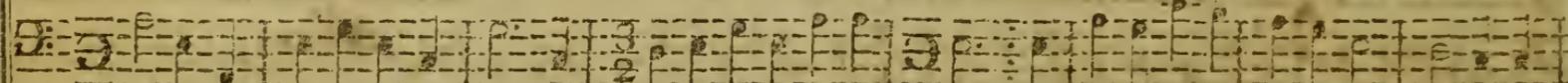
Wide as the world is thy command, Vast as eternity thy love;

Firm

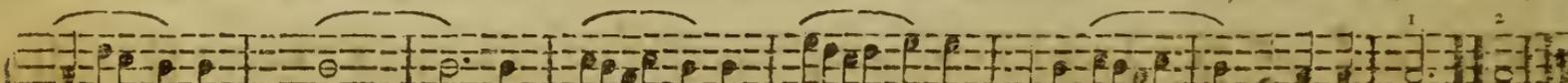
Firm



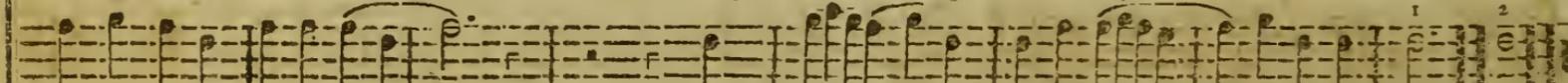
Firm as, &c.



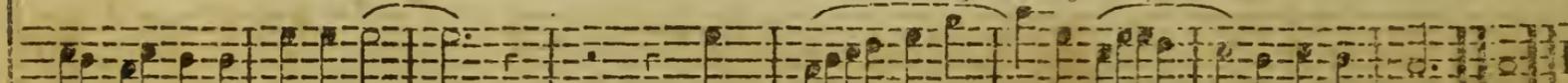
Firm as a rock thy truth must stand, When rolling



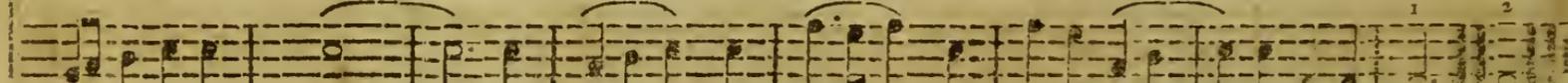
When roll - - ing, roll - ing ill: years, &c.



When roll - ing, rolling years. &c.

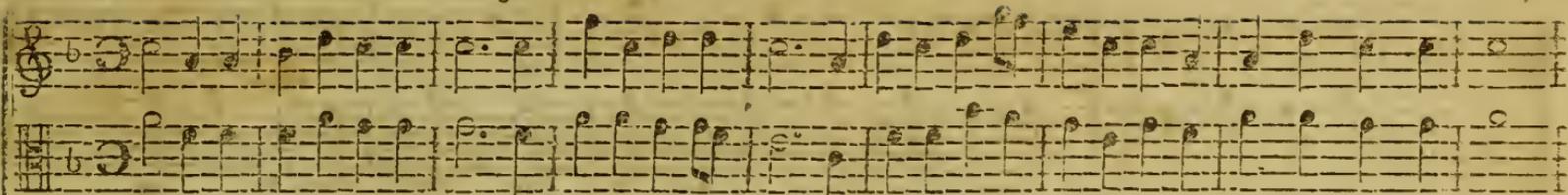


move. When roll - ing years. &c.

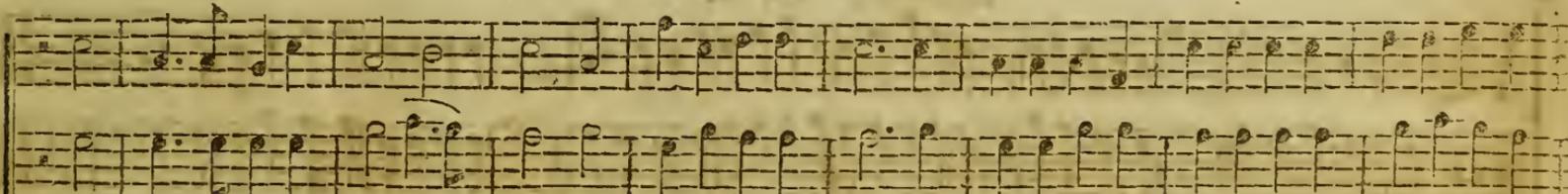
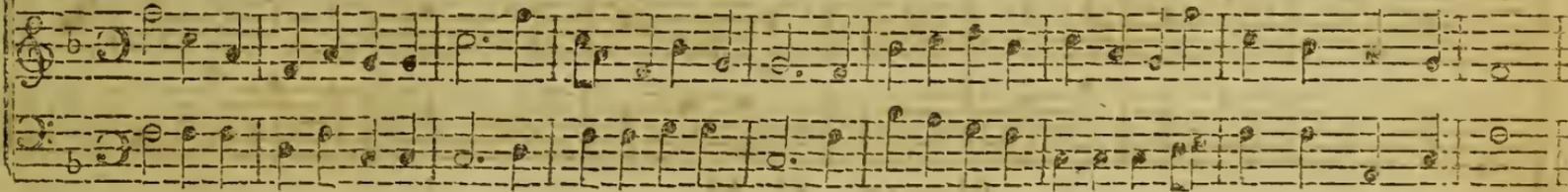


years shall cease to move. When roll - ing, roll - ing, ill: years shall cease to move.

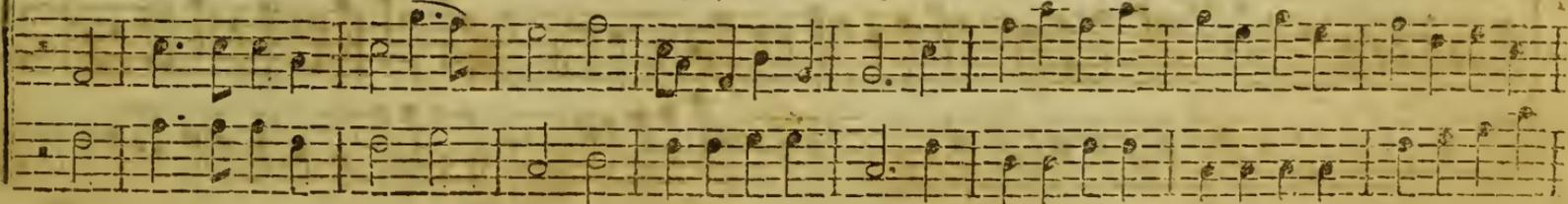
Celestial. C. M.



Down by the bank of gentle Thames, I tun'd my harp to sing, Nor did Celestial themes refuse, To dance upon my strings.



'Twas there beneath the evening shade, I sung my airs to sleep, The warbling notes my harp rebounds, 'Twill charm my muse to



*Celestial.* Concluded.

A musical score for a song titled "Celestial. Concluded." It consists of four staves of music. The first two staves are vocal lines, and the last two are instrumental accompaniment. The lyrics are written below the first two staves.

sweet, The warbling notes my harp rebounds, 'Twill charm my muse so sweet, 'Twill charm, &c.

*Idumea.* C. M.

A musical score for a song titled "Idumea. C. M." It consists of four staves of music. The first two staves are vocal lines, and the last two are instrumental accompaniment. The lyrics are written below the first two staves.

What mighty man or mighty God, Comes travelling in state, Along the Idumean road, Away from Bosrah's gate, Along, &c.

Solemn Song. C. M.

Here is a song which doth belong To all the human race, Concerning death who steals the breath And blasts the comely face, Come listen all un-

For you must die, &c. And pass from hence away,

to the call which I do make to-day, For you must die as well as I, For you must die as well as I, And pass from hence away.

For you must die as well as I, And pass from hence away.

For you must die as well as I, And pass from hence away. And pass, &c.

He spoke the word and all their frame from

The shining worlds above, In glorious order stand, Or in swift courses move, By his supreme command, He spoke the word and

nothing came, To, &c. To praise, &c. He spoke, &c. From, &c. 1 2

all their frame From nothing came to praise the Lord, to praise the Lord, He spoke the word and all their frame, To praise, &c. 1 2

To praise the Lord. He spoke the word, &c. 1 2

The first system of music consists of two staves. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef with a 2/4 time signature. The music is written in a single melodic line across both staves.

Holy Ghost inspire our praises, Touch our hearts and tune our tongues, While we laud the name of Jesus, Heav'n will gladly share our songs. Hosas of

The second system of music consists of two staves. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef with a 2/4 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 2/4 time signature. The lower staff is in bass clef with a 2/4 time signature. The music continues from the second system.

angels bright and glorious, While we hymn our common King, Will be proud to join the chors, And the Lord himself shall sing.

The fourth system of music consists of two staves. The upper staff is in treble clef with a 2/4 time signature. The lower staff is in bass clef with a 2/4 time signature. The music continues from the third system.

## Conquest. C. M.

These glorious minds how bright they shine, Whence all their white array, How

came they to the happy seats Of everlasting day. Now they approach a spotless God, And

Conquest. Concluded.

bow before his throne, Their warbling harps and sacred songs, Adore the holy one.

Freedom. P. M.

He helps the stranger in distress, the  
The Lord hath eyes to give the blind, The Lord supports the sinking mind, He sends the lab'ring conscience peace, He

## Freedom. Concluded,

widow and the fatherless, The widow, &c. And grants the pris'ner sweet release, He helps, &c.

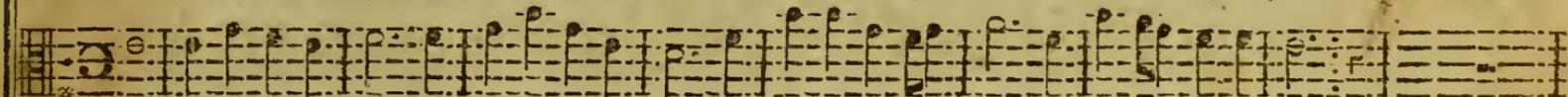
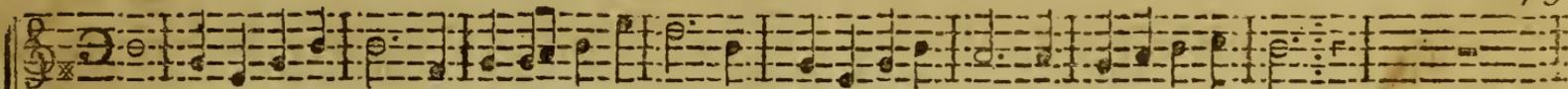
helps the stranger in distress, The widow and the fatherless, And grants the pris'ner sweet release.

widow and the fath-er-less, And grants the pris'ner sweet re-lease. He helps the stranger

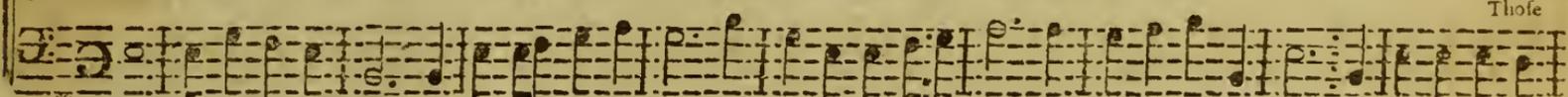
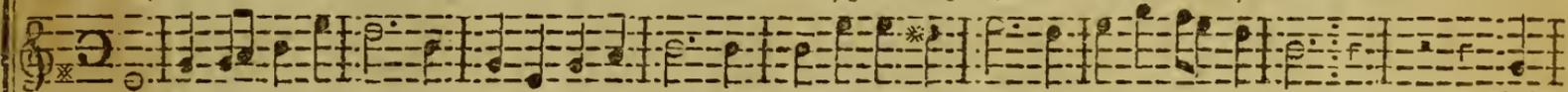
in distress, the widow and the fatherless, And grants the pris'ner sweet release,

The widow and the fatherless, And grants the pris'ner sweet release, And grants, &c.

The musical score consists of ten staves of music. The first staff begins with the lyrics 'widow and the fatherless, The widow, &c. And grants the pris'ner sweet release, He helps, &c.' The second staff continues with 'helps the stranger in distress, The widow and the fatherless, And grants the pris'ner sweet release.' The third staff has 'widow and the fath-er-less, And grants the pris'ner sweet re-lease. He helps the stranger' and the fourth staff continues with 'in distress, the widow and the fatherless, And grants the pris'ner sweet release,'. The fifth staff begins with 'The widow and the fatherless, And grants the pris'ner sweet release, And grants, &c.' The music is written in a single melodic line on a five-line staff with a treble clef. The notes are mostly quarter and eighth notes, with some rests and ties. There are some decorative flourishes at the end of the piece.

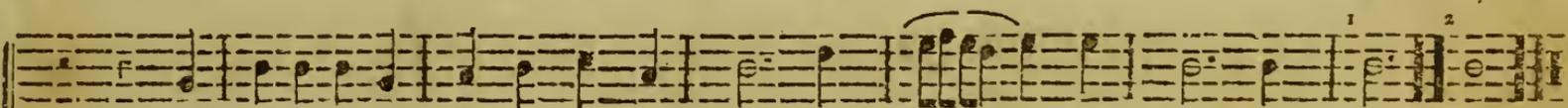


My feet shall never slide, And fall in fatal snares, Since God my guard and guide, De-fends me from my fears.

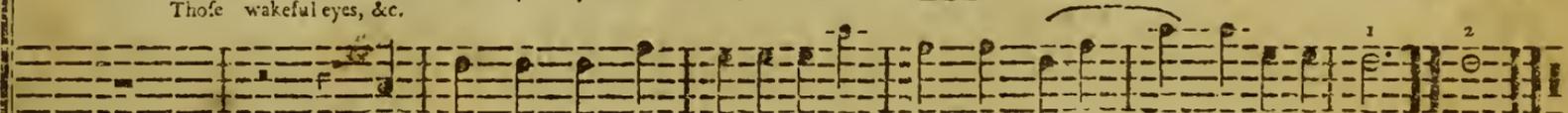


Those

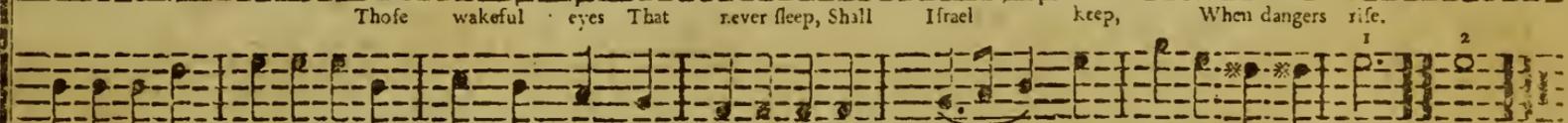
Those wakeful eyes That



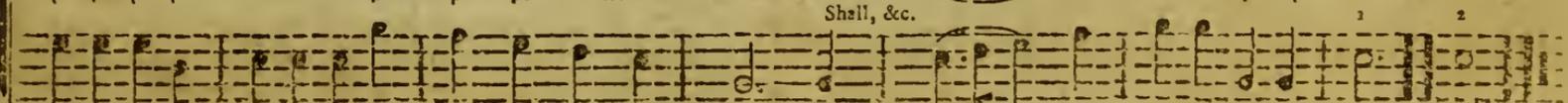
Those wakeful eyes, &c.



Those wakeful eyes That never sleep, Shall Israel keep, When dangers rise,



Shall, &c.



never sleep,

||:

Shall Israel

keep

## Mount Paran.

MAJESTIC.

God came from Timon and the Ho - ly one from Mount Paran, His glory cover'd o'er the Heavens and the

*F Sharp.*

earth was full of his praise, He bow'd the heavens and came down, and darkness was under his feet, and when the

Mount Paran. Continued.

trumpet sounded long and loud, the Lord thun - dered in the heavens, the highest gave his voice, the mountains

trembled, we saw his glory and did live, He rode upon the Cherubim, He rode, &c. and did liv

fly. Yea he did fly on the wings of the wind, for the salvation of his people.

This system consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic style with many eighth and sixteenth notes. There are several measures with a double bar line and a repeat sign (two 'X' marks). The lyrics are placed below the second and third staves.

*F Sharp.*

Before him went the pestilence, and burning coals went forth at his feet. He beheld and drove asunder the nations,

This system consists of four staves of music. It continues the musical style of the first system. There are several measures with a double bar line and a repeat sign. The lyrics are placed below the second and third staves.

Mount Paran. Continued.

The everlasting mountains were scattered, thy ways are ever-lasting, ever-lasting, Thy ways, &c.

*Affectionate.*

And the curtains of the land of Median did tremble,  
Wast thou distressed,  
I saw the tents of Cushan afflicted,

## Mount Paran. Continued.

pleas'd with the rivers, :|| Was thine anger against the seas? :||

This system contains four staves of music. The first staff begins with a treble clef and a key signature of one flat. The lyrics are positioned below the first two staves. The music features a variety of note values, including quarter, eighth, and sixteenth notes, with some notes beamed together. There are also rests and fermatas. The system concludes with a double bar line and repeat dots.

*Majestic.*

The overflowing waters passed by, the deep uttered his voice,  
Thou didst march thro' the land, the mountains saw thee and trembled,

This system contains four staves of music. The lyrics are positioned below the first two staves. The music continues with a similar style to the first system, featuring a mix of note values and rests. The system concludes with a double bar line and repeat dots.

# Mount Paran. Continued.

VIGOROSO.

The sun and moon, The sun and moon, &c.

The sun,

At the light of thine arrow they went, At the shining

The sun,

The sun and moon stand still in their courses,

*Pleasant.*

Detailed description: This system contains five staves of music. The first staff has three asterisks on the left. The second staff has three asterisks. The third staff has three asterisks. The fourth staff has three asterisks. The fifth staff has three asterisks. The music is in a 2/4 time signature and features a melody with various note values and rests, often beamed together. The lyrics are placed below the staves, with some words like 'Pleasant.' in italics.

of thy glittering spear, thou leadst thy people like a flock into the land of Canaan where milk and honey flows, I will rejoice in the Lord God

Detailed description: This system contains four staves of music. The first staff has a 2/4 time signature. The second staff has a 2/4 time signature. The third staff has a 2/4 time signature. The fourth staff has a 2/4 time signature. The music continues the melody from the first system, with lyrics placed below the staves.

## Mount Paran. Continued.

Sing unto the Lord, Sing  
 of my salvation, I will, &c. Sing unto the  
 Sing unto the Lord, let the multitude of  
 sing unto the Lord and praise his name, Let the multitude of isles be glad, Let the multitude of  
 Lord, Let the multitude of isles be glad, Let the multitude of isles be glad, be  
 isles be glad,

ifles be glad, be glad. let all the people praise the Lord, let all the earth sing praises, sing praises, sing  
 glad, be glad let all the people praise the Lord,  
 Let all the earth sing praises, sing, sing unto the

*Full.*

*Symphony.*

sing unto the Lord, and praise his name,  
 Ye tribes all assemble his praises to sing, The lute harp and timbrel in harmony bring. Let  
 Lord. sing unto the Lord, and praise h's name,

*Forte.*

instruments stringed their highest notes raise, With organs and symbols sound loud in his praise, all: With

*Grave.**Piano.**Symphony.*

organs and symbols sound loud in his praise, Let old men and infants in musical throng, With young men and virgins sing

Mount Paran. Concluded.

sweetly their song, sing sweetly their song, With young men and virgins sing sweetly their song

Sharon. P. M.

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

Each

Each

Each

Each

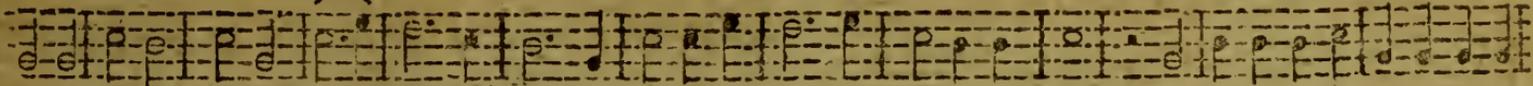
M

station move, And each fulfil their part, With sympathizing heart, With sympathizing heart, In all the cares of life & love.

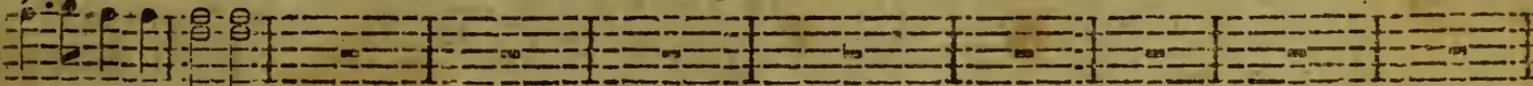
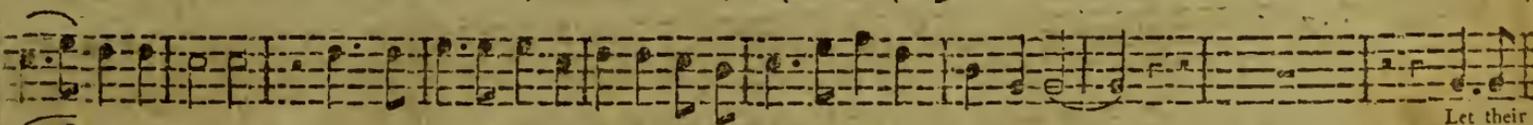
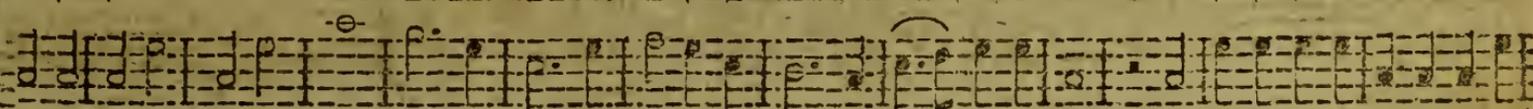
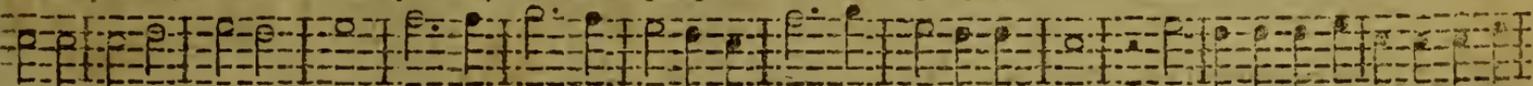
And With With

*Deliverance. An Anthem.*

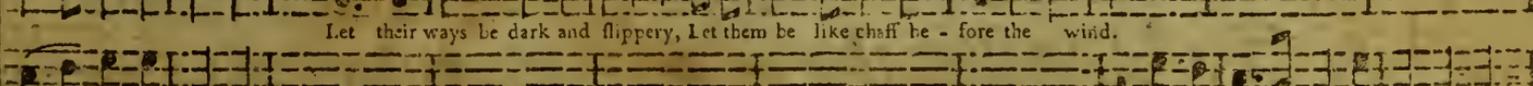
And O God in thee an-gear, Left up thyself because of the race of thine enemies, Awake for me and come to



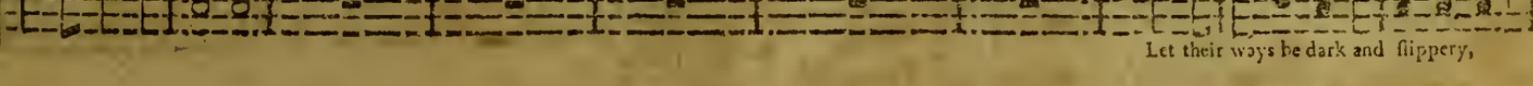
judgment plead my cause, O God, plead my cause, and fight against them that fight against me, Draw out thy sword and smite the men that



rise up against me.



Let their ways be dark and slippery, Let them be like chaff before the wind.



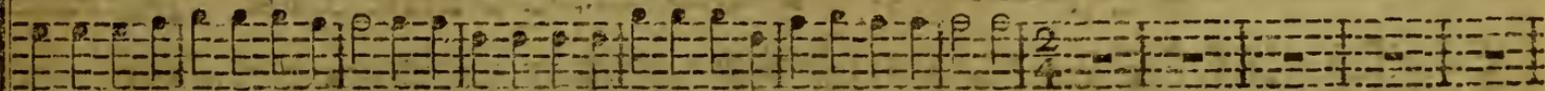
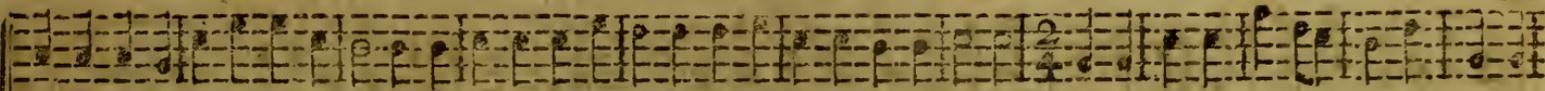
Let their ways be dark and slippery,

ways be dark and slippery, Let them be like chaff before the wind, My

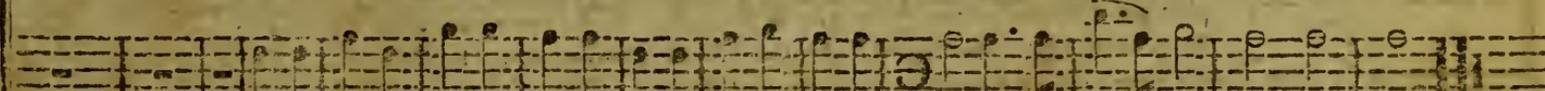
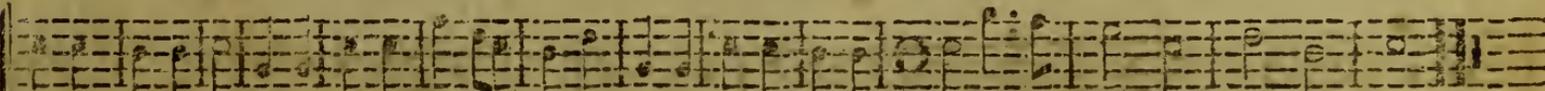
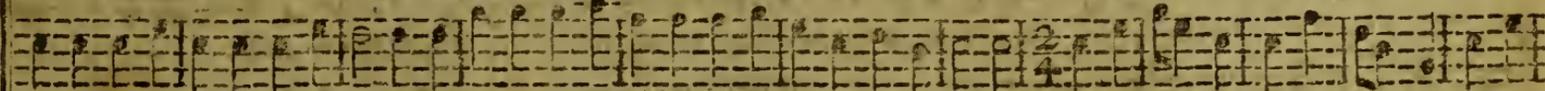
the wind,

Let them be like chaff before the wind, for the angels they shall chase them, Lively.

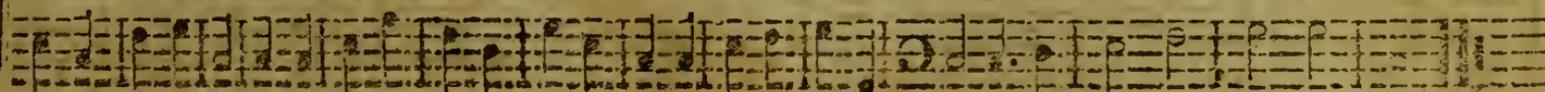
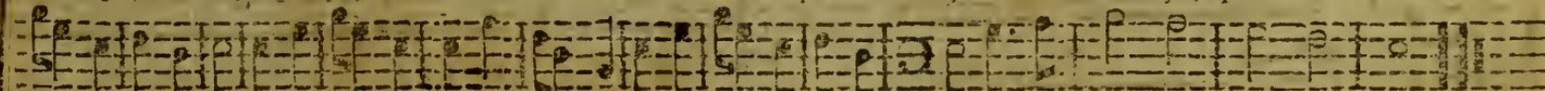
eyes shall see mine enemies, while they repine and perish, Lord let my soul be joyful now and live within thy palaces, My tongue shall speak thy



righteousness, thy goodness and thy praises, my tongue shall speak thy righteousness, my lips repeat thy praises. Hallelujah, :||: :||:



praise the Lord, Hallelujah, :||: :||: praise the Lord, Hal - le - lu - jah, praise the Lord.

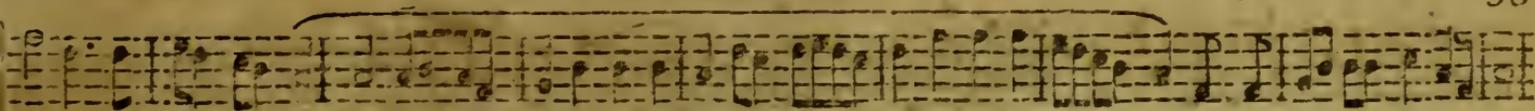


*Lento.*

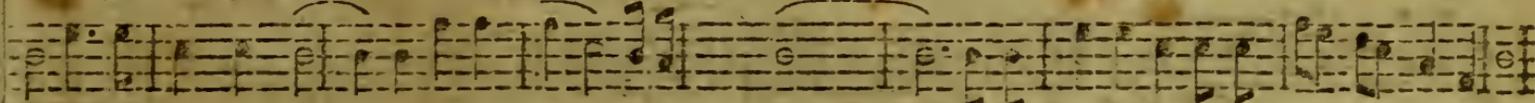
Defend ye ours, defend and sing, The braving instrument inspire, While thro' his cash silent bring, And sweep the

Let us sadly pleasing strain, Let the warbling lute triumph, Let her

*f* *mf*

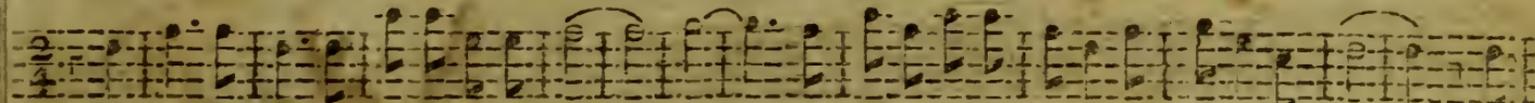
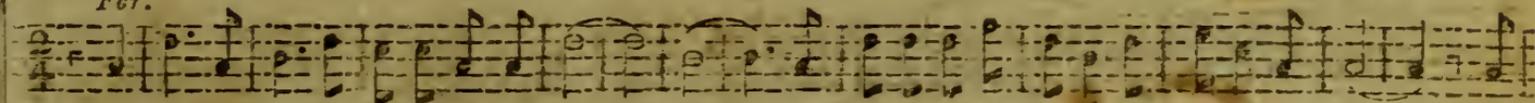


in sadly passing. fra - - - - - in, Let the warbling lute complain,

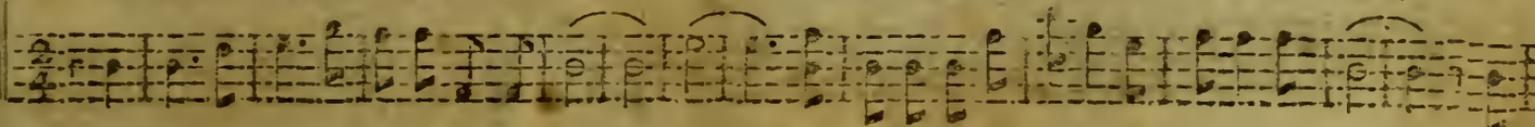


Let the warbling lute com - - - plain, Let the warbling lute, Let the, &c.

*Fcr.*



Let the loud trumpet trumpet trumpet sound, :||: Till all the roofs shall echo and echo re - bound, Let



*Mod.*

the loud trumpet sound, Till all the roofs, Till all the roofs shall echo re - bound. While in more lengthen'd notes and flow,

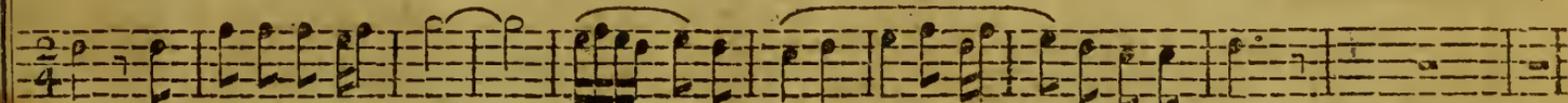
grave majestic solemn organs blow, The grave majestic solemn organs blow, blow, blow.

Instrumental Concert. Concluded.

*Pia.*



The numbers soft and clear,

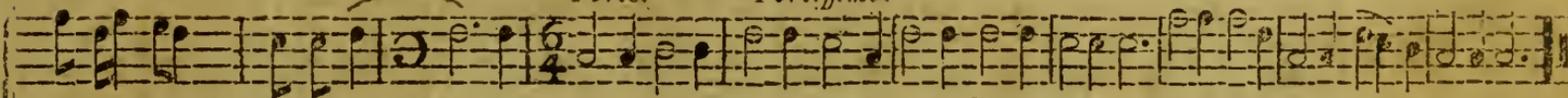


Hark, the numbers soft and clear, gently steals upon the ear,

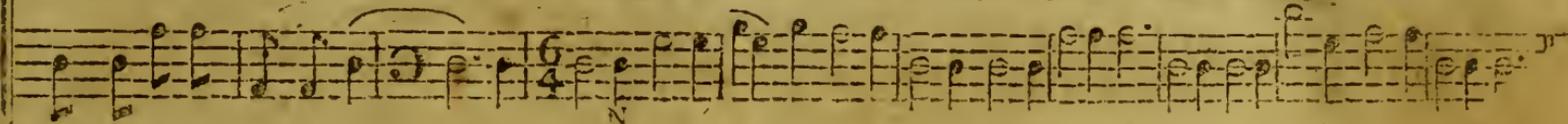


*Forte.*

*Fortissimo.*

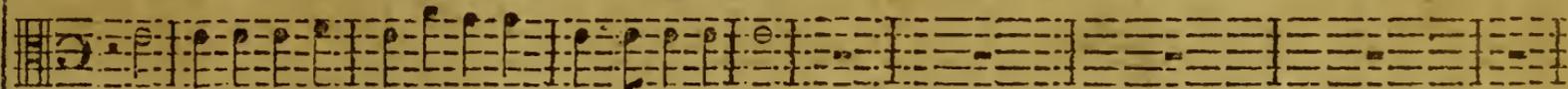
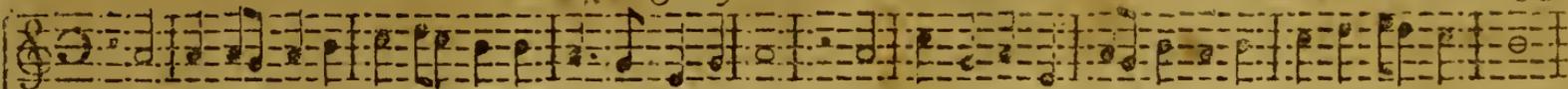


Gently steals up - on the ear, Now louder, louder, all rise, And fill with spreading sound the skies, sounds the skies, And fill, &c.

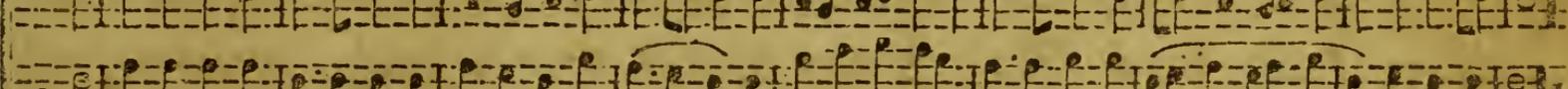
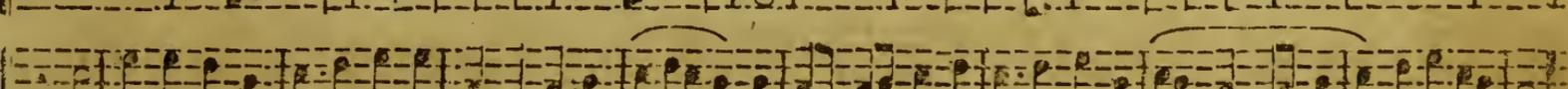
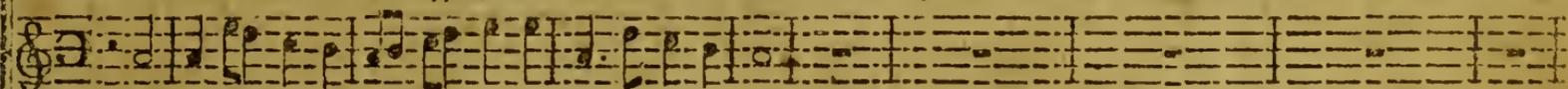




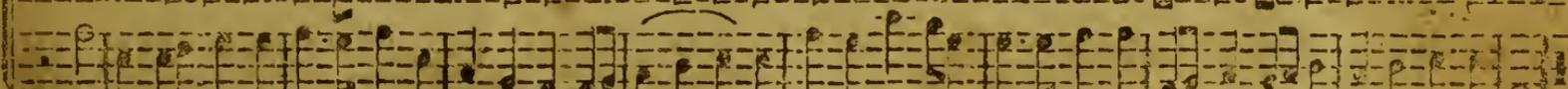
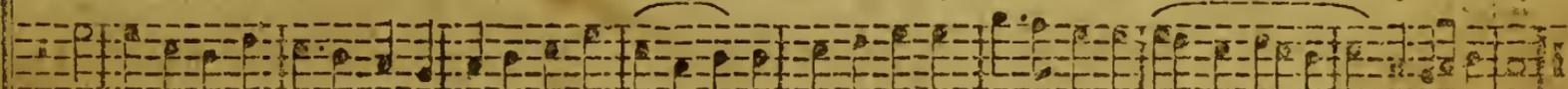
Morning Hymn. C. M.



With reverence let the saints appear, And bow before the Lord, His high commands with reverence hear, And tremble at his word.



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



## Jerusalem, C. M. Ps. 118.

Let heav'n rejoice, let earth be glad And praise sur-

This is the day the Lord hath made, He calls the hours his own, Let heav'n

Let heav'n rejoice, let earth be glad. And praise surround the throne,

Let heav'n rejoice, let earth be glad, And praise surround the throne Let-

round the throne. Let heav'n rejoice, &c.

And praise surround the throne, And praise. &c.

Let heav'n, &c.

heav'n, &c.

Detailed description: This is a musical score for the hymn 'Jerusalem, C. M. Ps. 118.' It consists of eight staves of music. The first staff is the vocal line, followed by a piano accompaniment line. The subsequent staves are for different voices or instruments, each with its own line of music. The lyrics are written below the staves, with some words placed above notes. The music is in common time (C.M.) and features various note values including quarter, eighth, and sixteenth notes, as well as rests. There are first and second endings marked at the end of several phrases.

Zion, S. M.

Who  
How leautious are their feet, who stand on Zion's Hill, Who bring salivation

This system contains the first two staves of the musical score. The top staff is a vocal line in G-clef, and the bottom staff is a piano accompaniment in C-clef. The music is in 6/8 time and begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the staves, with 'Who' appearing above the vocal line and the rest of the lyrics below the piano line.

on their tongues And words of peace reveal. Who bring, &c.

This system contains the next two staves of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics 'on their tongues And words of peace reveal. Who bring, &c.' are written below the staves. The music concludes with a double bar line and repeat signs.

## Edom, C. M.

He calls the warmer

He sends his word and melts the snow, The fields no longer mourn;

He calls the warmer

He calls, &c. And bids, &c.

He calls the warmer gales to blow, And bids the spring return. The changing winds the

And bids, &c. And bids, &c. The

He calls, &c. And bids, &c.

Edom. Concluded.

The changing, &c. O - bey his, &c. With  
 flying clouds, O - bey his fov'reign word, With songs and honors sounding loud, Praise ye the fov'reign

Obey his, &c. With songs, &c.  
 Praise ye, &c. With songs, &c.  
 Lord, With songs and honors sounding loud, Praise ye the fov'reign Lord, Praise, &c.  
 With songs, &c. Praise, &c.  
 With songs, &c.

## Dissolution, C. M.

Why do, &c.

Death may dissolve my body now, And bear my spirit home; Why

Why do my minutes move so slow,

Nor my sal-

Why do my minutes, &c.

Why do my minutes move so slow, Nor my salvation come, Nor, &c.

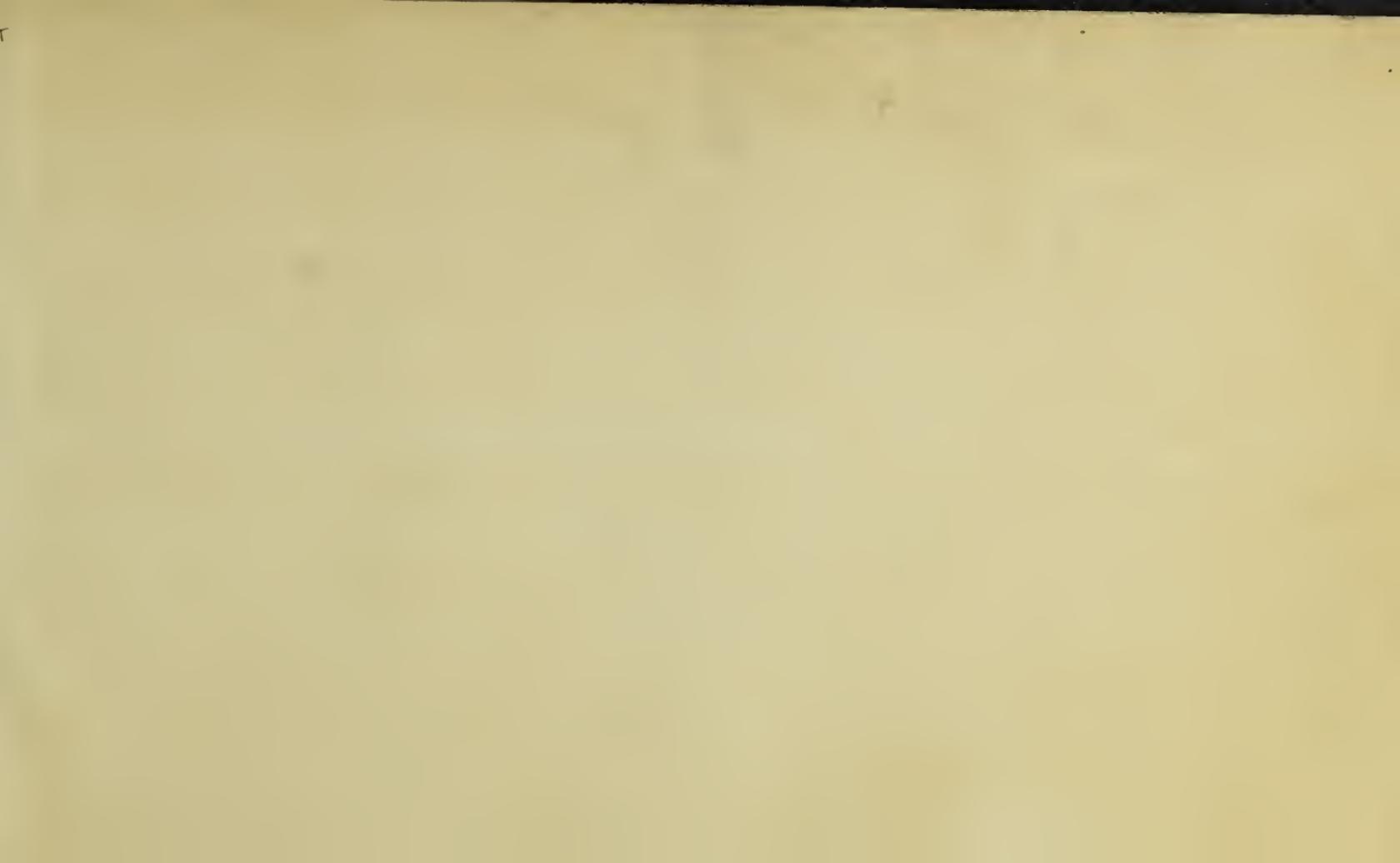
Why do, &c.

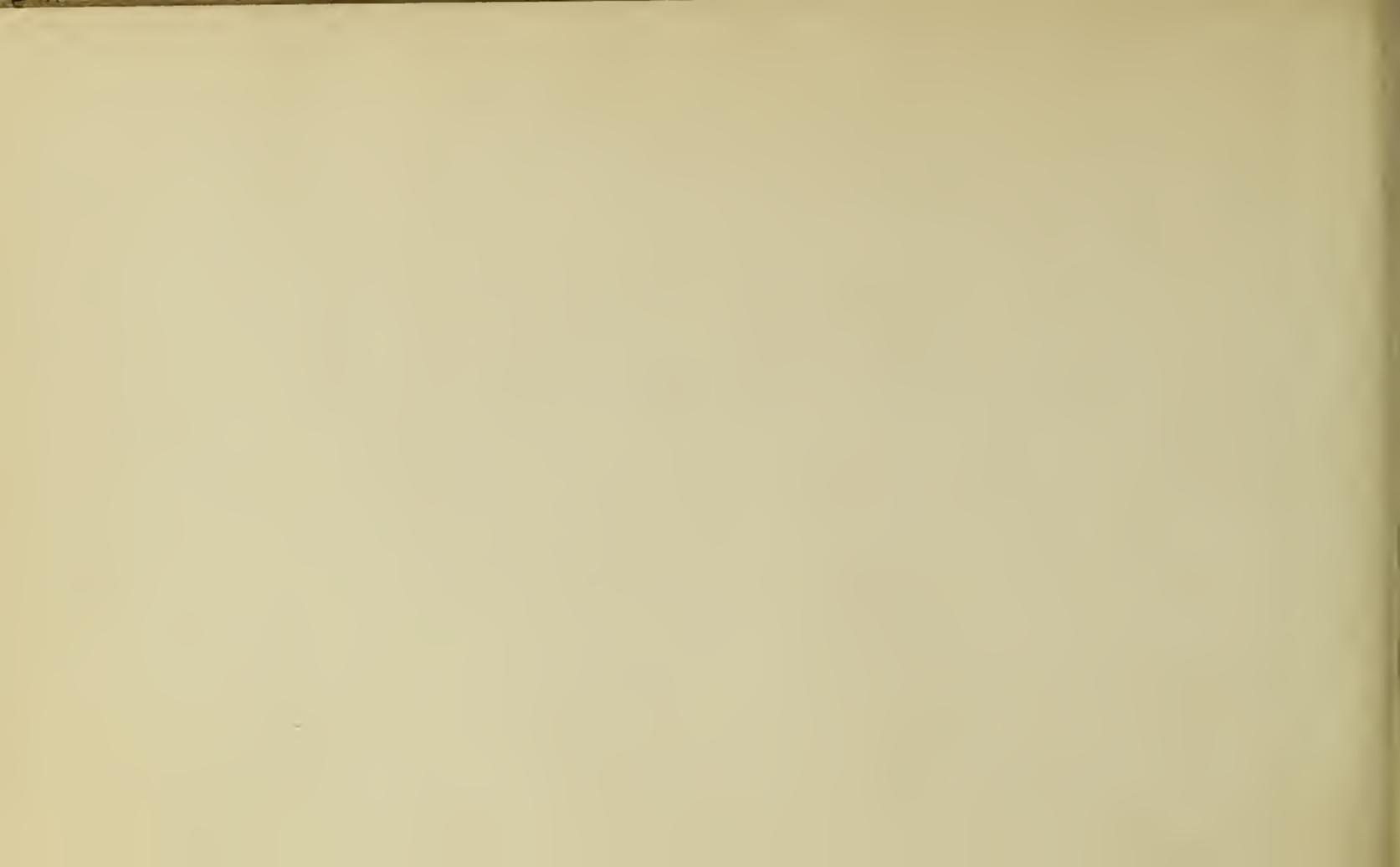
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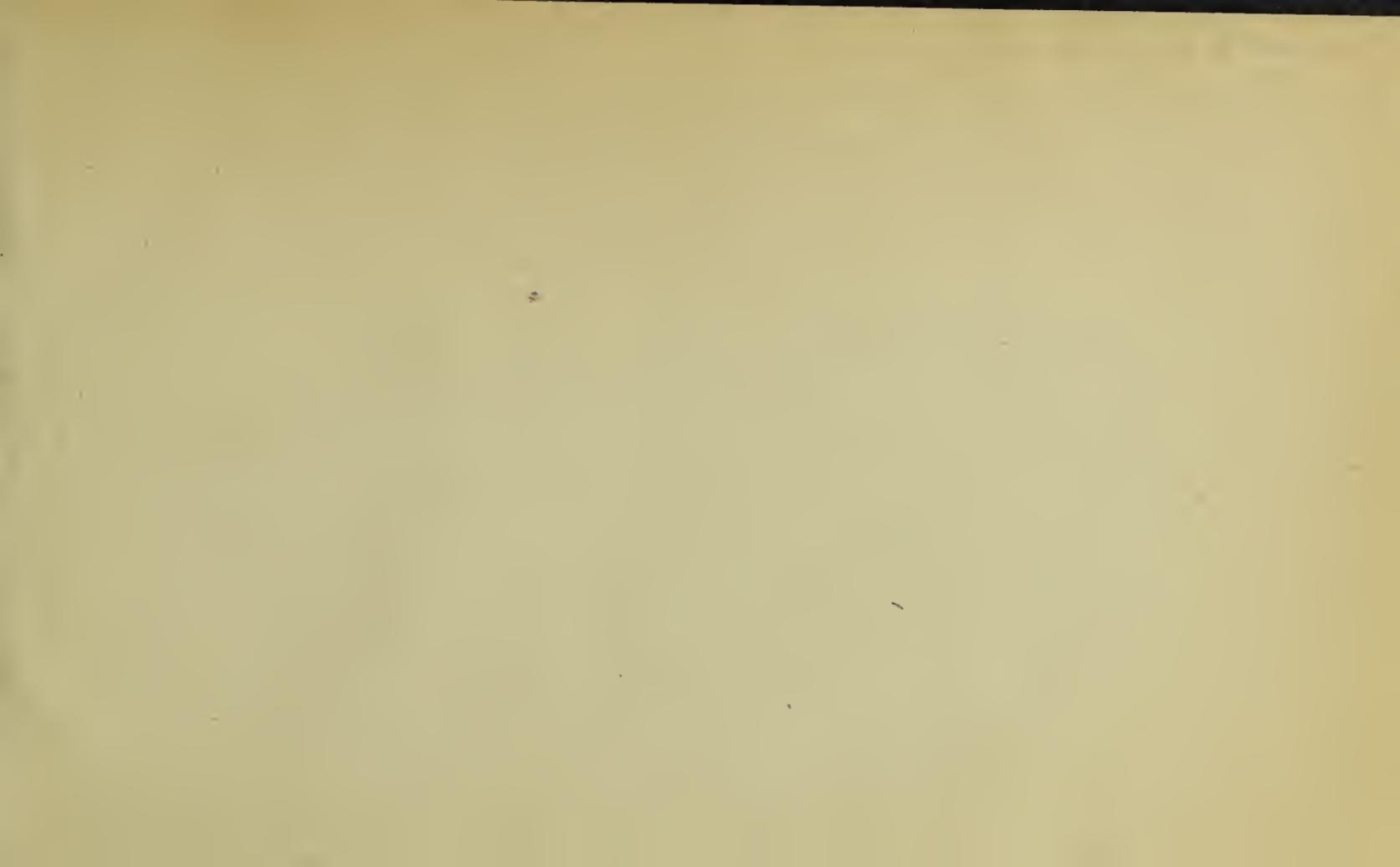
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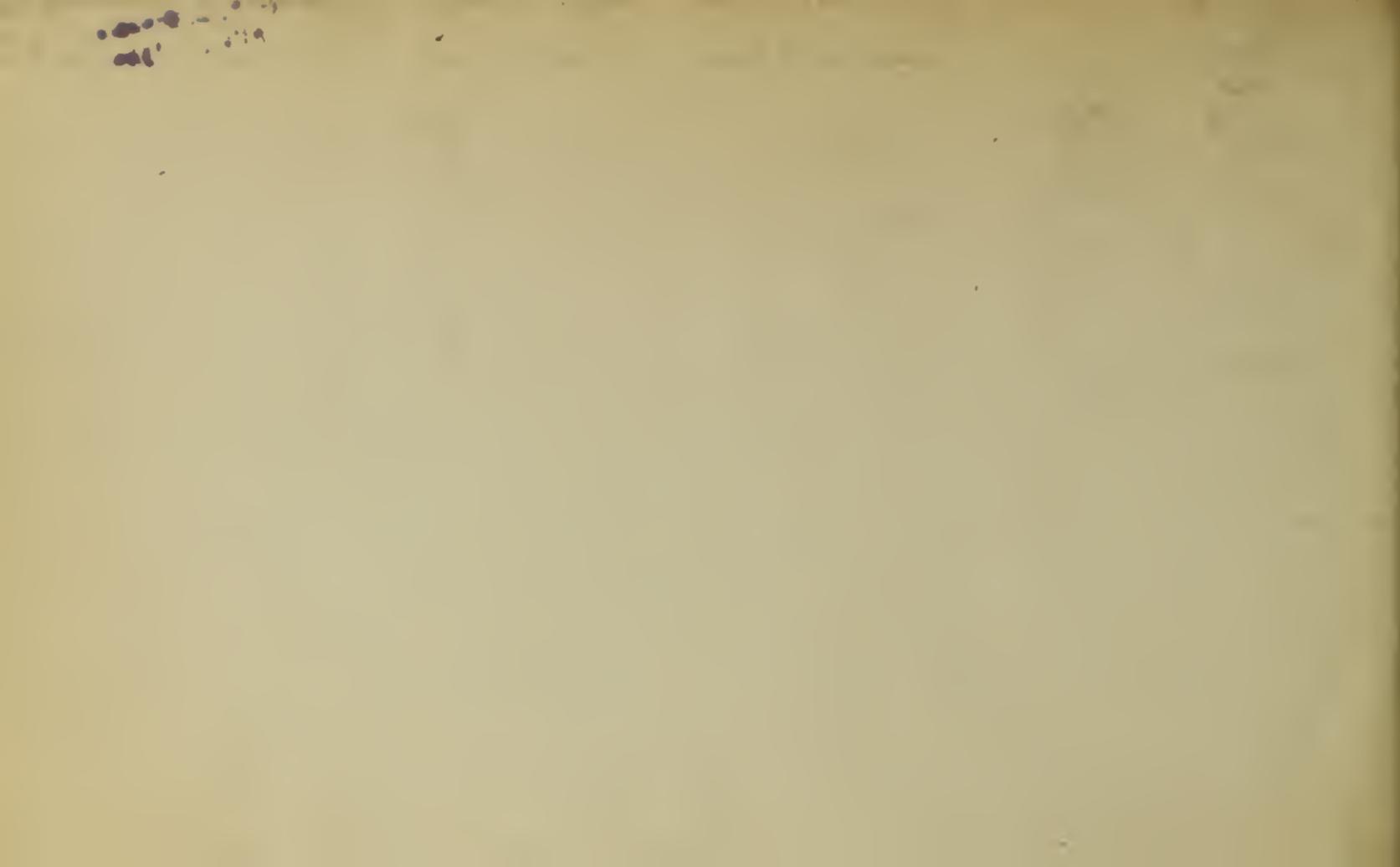
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B. P. L. Bindery.  
NOV 29 1904

